ARE THE SUBWAYS REALLY IMPROVING? BY MARILYN WEBB

THE RAP ON RUN-DMC, BY PETER BLAUNER • DENIM DREAMS

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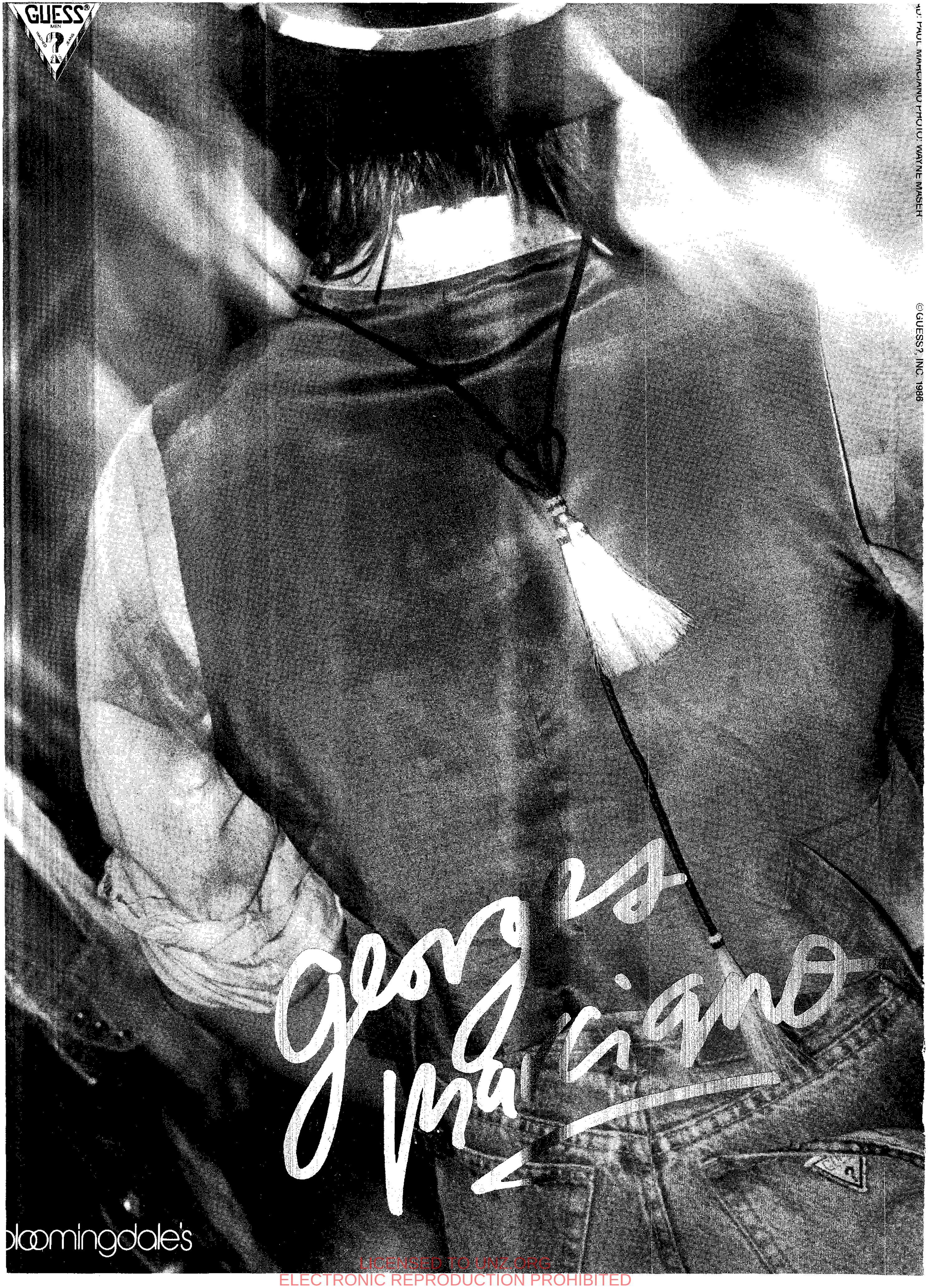
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Ed Koch, 1940

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Ed Koch

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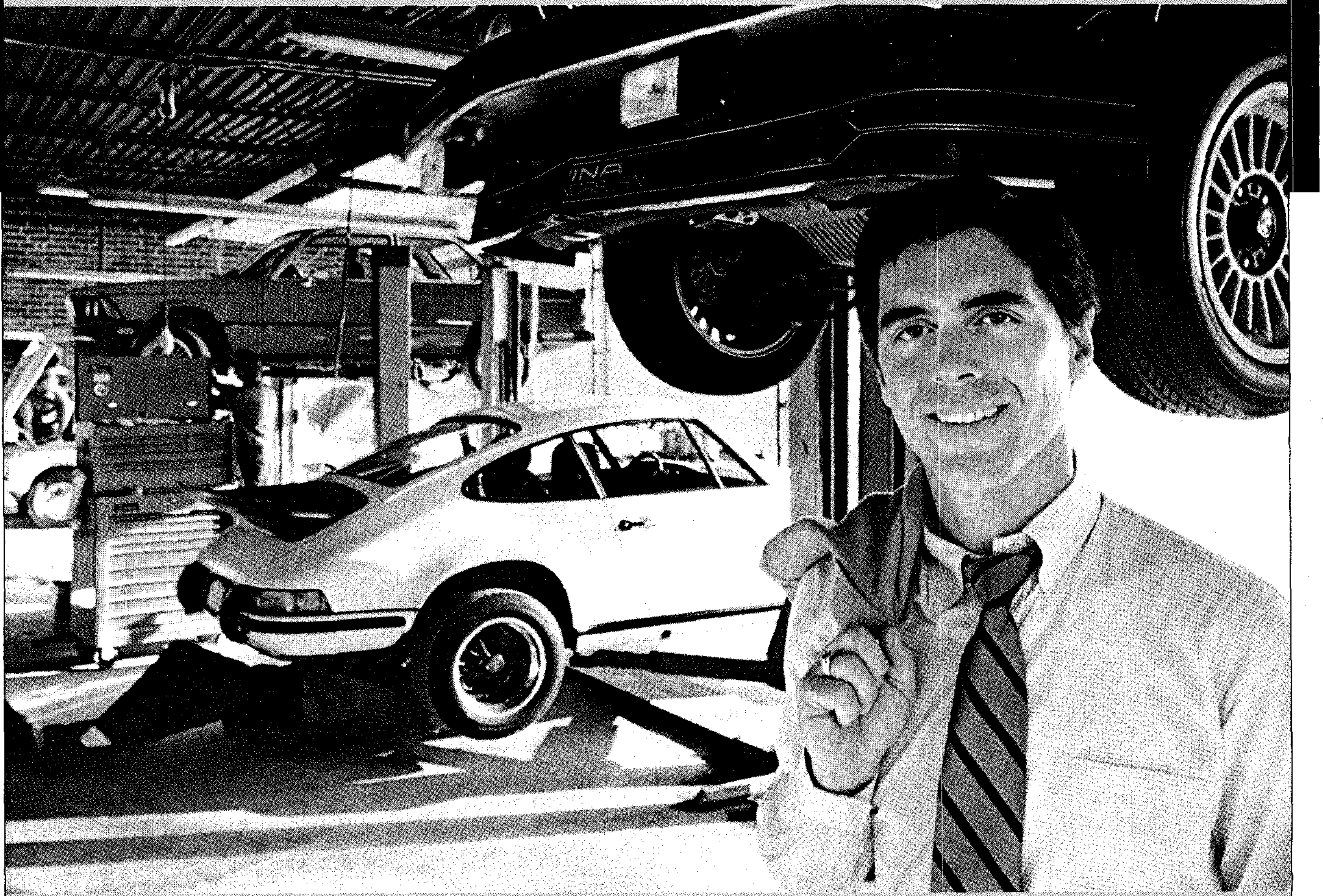

Mr. Hapgood with a BMW Alpina conversion, above, and Porsche 911 Carrera, behind.

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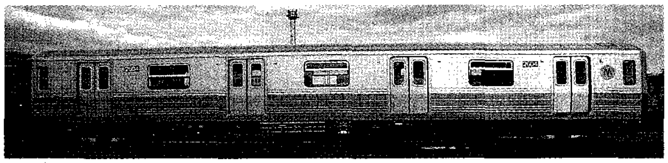
When you do something very well
you simply cannot do it for everyone.

VOL. 19, NO. 45 NOVEMBER 17, 1986

CONTENTS



44 Paradise Postponed

BY MARILYN WEBB

Other cities have quiet, clean, safe subways; New York has dirt, delays, and crime. This fall, the MTA will ask the Legislature to approve its second, $8.3-billion, five-year fund, but it's unclear that the first was well spent. Robert Kiley and David Gunn, who took over the system in 1984, are being accused of poor management, compromising safety, and more. The team claims it has improved the subways and that the charges stem from its clash with the unions. A look at the war beneath the streets.

52 The New Orthodox

BY CATHRYN JAKOBSON

There's a new type of Orthodox Jew in New York: people who tried having it all and decided that they needed something more. Their spiritual center is Lincoln West Synagogue, on the Upper West Side, to which Rabbi Ephraim Buchwald draws young people who, for the most part, were raised without religion. They are attracted by Orthodox Judaism's emphasis on community, tradition, and limits. "I started going," says one of them, "and I never stopped."

62 The Rap on Run-DMC

BY PETER BLAUNER

Run

With its carefully constructed street-kid image and propulsive music, Run-DMC ("the kings from Queens") has managed to appeal not only to an inner-city audience but also to middle-class kids—with whom its members really have more in common. It has also gained a reputation for inspiring trouble. Still, the group claims its influence is positive: "When we say don't take drugs and stay in school," says Run (a.k.a. Joseph Simmons), "they listen."

78 In Style: Designing the Blues

BY WENDY GOODMAN

More than 70 artists and designers have turned their hands to the Levi's jacket, and the results are more than fashion for fashion's sake.

DEPARTMENTS

20

THE BOTTOM LINE

By Dan Dorfman

Two of Wall Street's hottest money managers tell us how to play the market.

24

MEDIA

By Edwin Diamond

Two magazines co-exist—uneasily—in each issue of *The New Yorker*. Will they ever coalesce?

27

ON MADISON AVENUE

By Bernice Kanner

The business of feeding babies is changing, and so is the food.

35

THE NATIONAL INTEREST

By Michael Kramer

Mario Cuomo is this year's big winner. Can he and the Democrats take it all in '88?

THE ARTS

83

TELEVISION

By John Leonard

Unnatural Causes deals powerfully with the Vietnam casualties on our side.

86

MOVIES

By David Denby

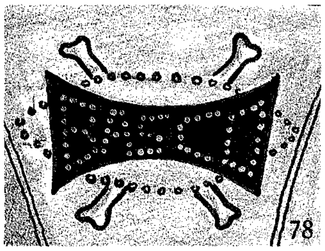
Tai-Pan gets panned; *Betty Blue* certainly is.

90

MUSIC

By Peter G. Davis

William Schuman's latest symphonic piece displays his fine qualities—and a flaw.

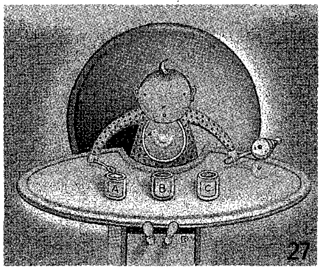


93

ART

By Kay Larson

The Matisse show at the National Gallery has some breathtaking works from his years in Nice.



96

DANCE

By Tobi Tobias

Mark Morris's new work seems like choreography by computer. Senta Driver's is without beauty.

119

THEATER

By John Simon

Colored Museum is a serious spoof of black *and* white America. *Brownstone* is only dimly likable.

MISCELLANY

Letters 8
Intelligencer,
by Jeanie Kasindorf 15
Fast Track 38
Ruth Recommends,
by Ruth Gilbert 42
Best Bets,
by Corky Pollan 80
Sales & Bargains,
by Leonore Fleischer 121
***Cue* Listings** 125
London *Times*
Crossword 180
***Cue* Crossword,**
by Maura B. Jacobson 180
Classified
  Real Estate 166
  Travel 167
  Holiday Entertaining 168
  Services
  and Sales 169
  Strictly Personals 175

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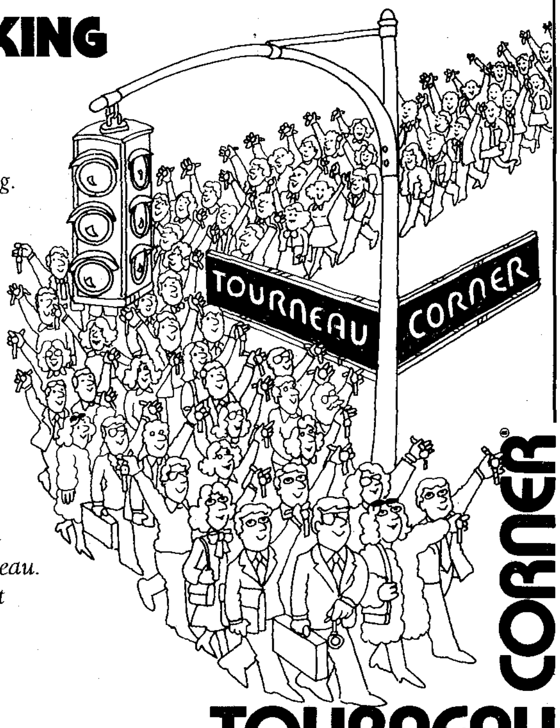

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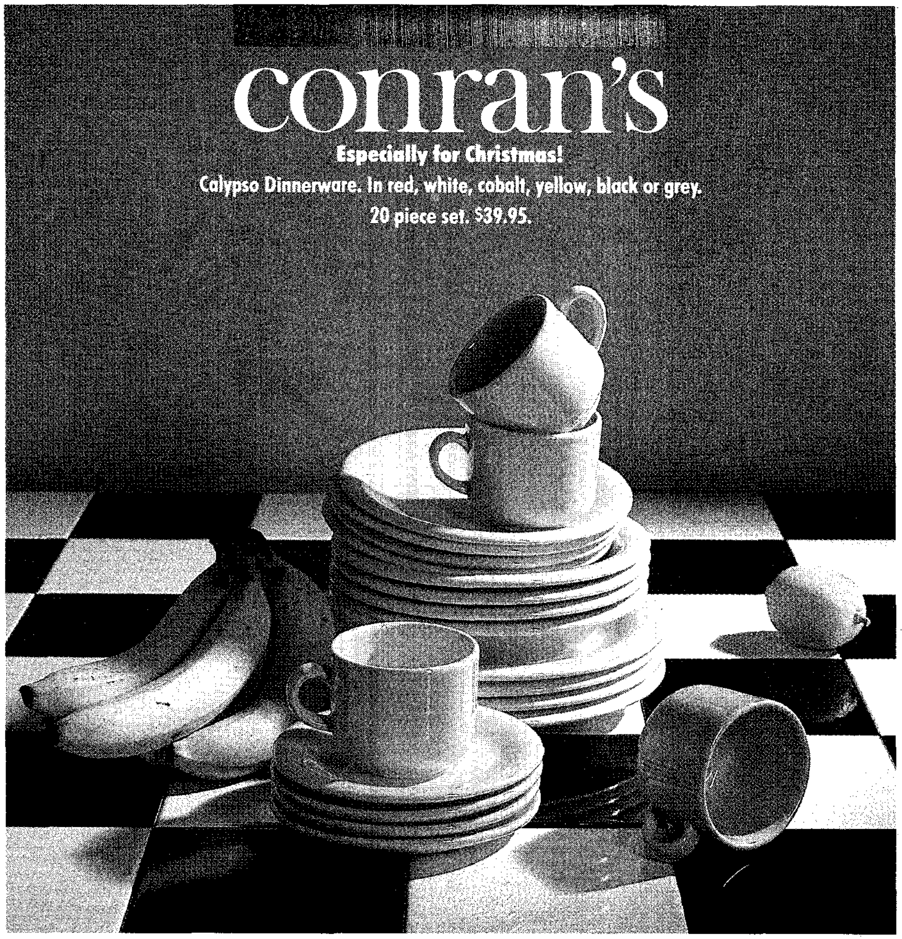

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LETTERS

But Is It Art?

IF PETER HALLEY ["THE HOT FOUR," BY Paul Taylor, October 27] is seriously interested in deconstructing the entertainment and advertising industries (of which he is now a member in good standing), it follows that he should begin by deconstructing his own career. As the "intellectual" of the group, he'll understand what I mean.

Elias Legatt
Manhattan

WHAT'S NEW ABOUT "THE HOT FOUR" IS not the art, but the way these artists are promoting and marketing themselves and their products. The social commentary of their flash(y)-in-the-pan success is what's interesting. Are the eighties witness to yet another merger—that of P.R. and art? The onomatopoeic result, PRART, is the by-product of excess.

Jane Dempsey
Manhattan

ALL DEALERS, ILEANA SONNABEND INcluded, are aware that some collectors want the latest artist in the same way they want the "in" decorator or caterer. These people would reduce art to fashion, the better to consume it. A few words of caution to the "art babies" who are producing for these nouveau collectors. Inherent in the concept of fashion is change. We all know what we do with our outdated trendy clothes.

Angela Jones
Manhattan

Guilt by Implication

TO SPECULATE, AS NICHOLAS PILEGGI does in "After Gotti" [October 27], that a man was murdered for filing a grievance with the National Labor Relations Board is both dramatic and absurd. As one of the owners of Friedman's Express, I resent the implication that my company is associated with organized crime.

The murder of Bruno Bauer was a tragedy. I don't know why he was killed. Neither does Pileggi. To imply, as Pileggi does, that Bauer was shot because of some unspecified relationship between Friedman's Express and organized crime is completely unwarranted.

My company has never, and will never, present itself to an organized-crime family as a "customer" for the purchase of a "sweetheart union contract." There is an

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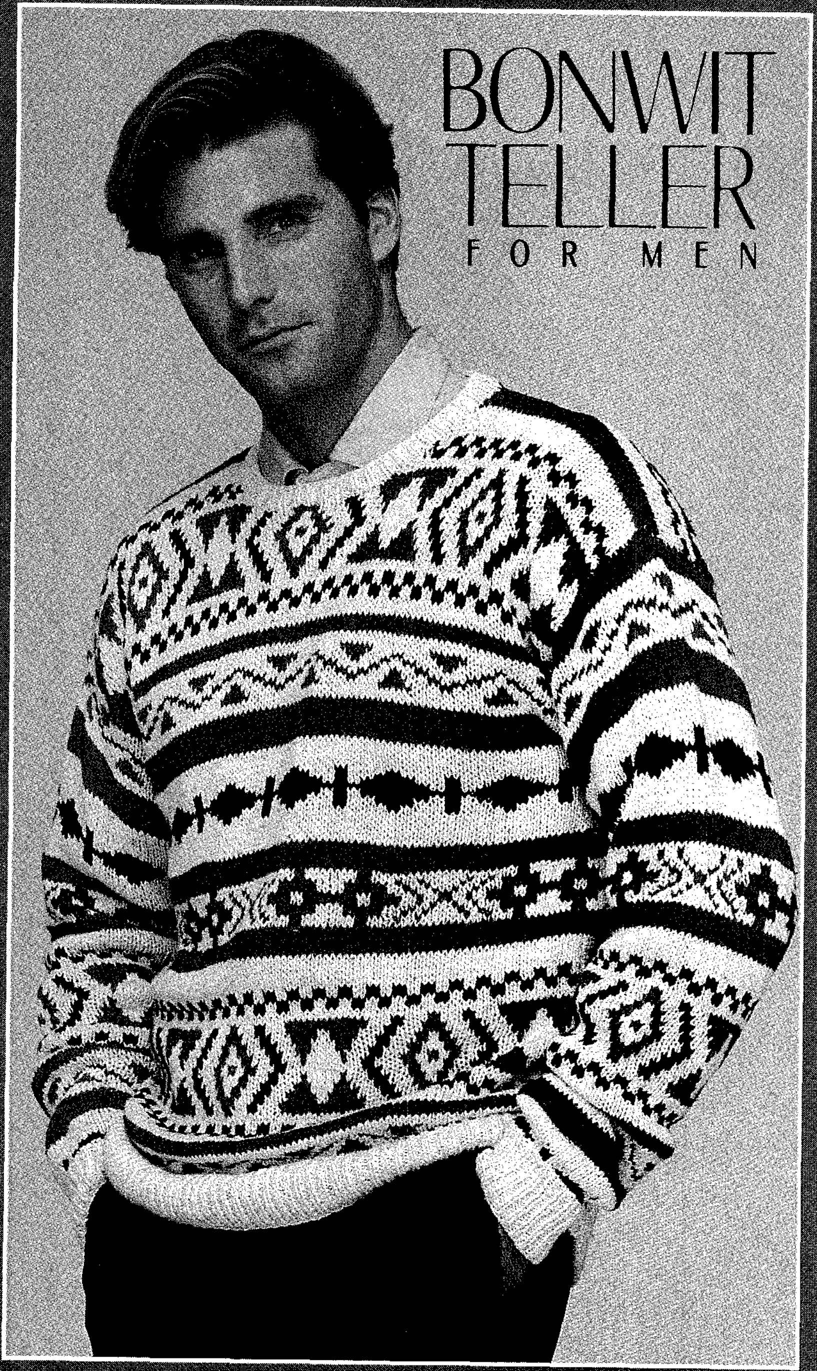

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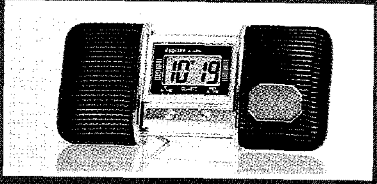


AMERICAN EXPRESS

unwritten implication in Pileggi's article of guilt by association. What do you think is implied when you show pictures of John Gotti, Tony Corallo, Carmine Persico, Philip Rastelli, and Friedman's Express to the public—my customers?

Morton J. Frank
Vice-president, Friedman's Express, Inc.
Maspeth, N.Y.

Nicholas Pileggi replies: Bauer's death may have been "dramatic," but Frank's claim that his company is not associated with organized crime is naïve. Teamster Local 707 has been identified repeatedly by federal authorities and in the press as a mob-run union. And law-enforcement officials all acknowledge that Bauer had been talking about the union's relationship with Friedman's Express.

Young Urban Failures?

DR. BEATRIZ RUBINSTEIN CONCLUDES THAT "study after study shows that a child will accept almost anything if he is properly prepared" ["Making the Private-School Grade," October 20]. Her article implies that the same thing is true of parents.

Allan Shedlin Jr.
Executive director
Elementary School Center
Manhattan

AS A FORMER ELEMENTARY-SCHOOL teacher who is now a mother-to-be, I find it thoroughly appalling that both parents and preschoolers must be subjected to this kind of anxiety and stress. What are we really preparing these kids for—a lifetime of insecurity because of their failure to perform on a test?

Linda Hammerman
Manhattan

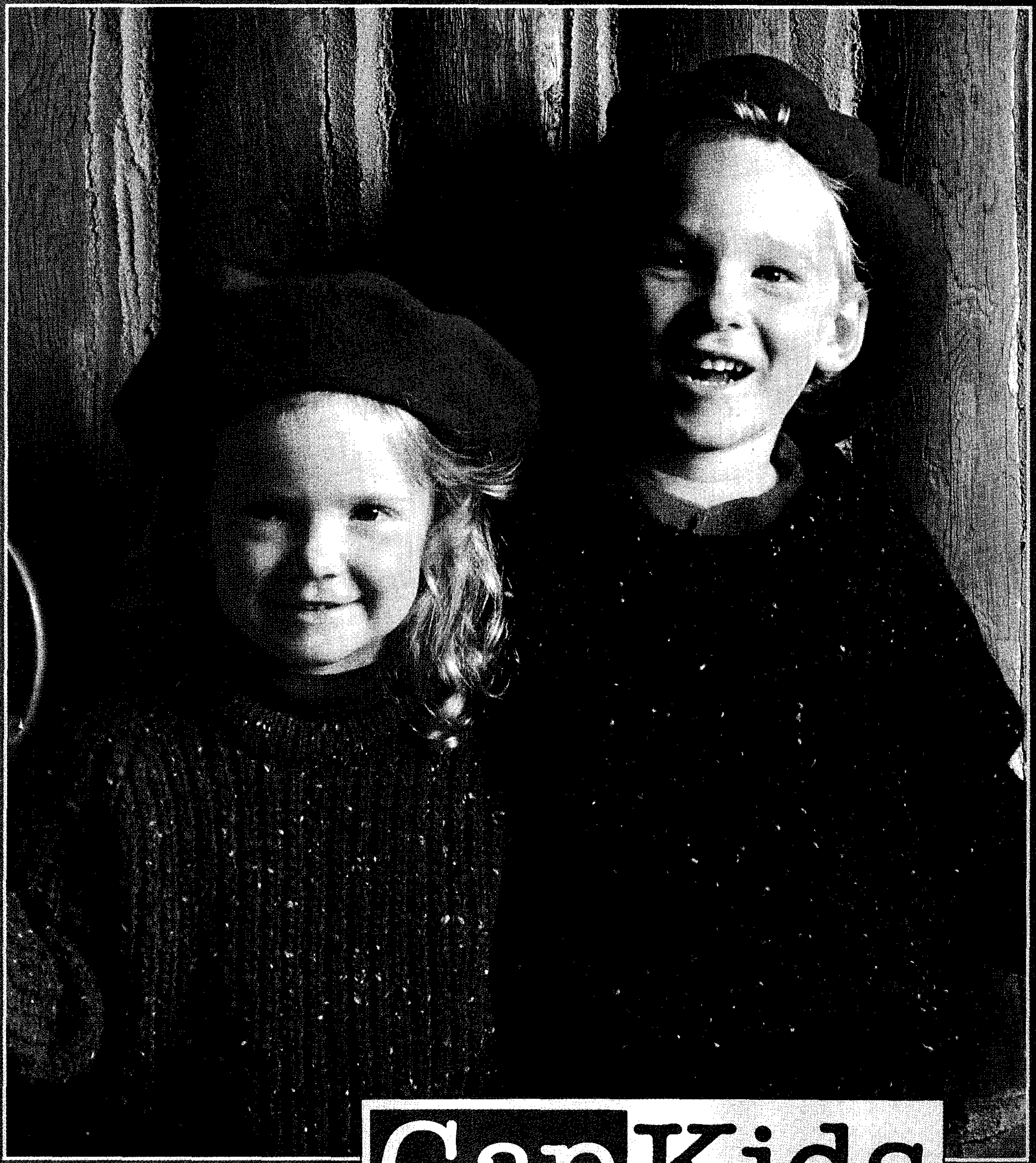
WHY CAN'T TODAY'S NEW YORK PARENT teach a child where his or her nose is without the help of Mr. Potato Head?

Gayle Portnow Halperin
Manhattan

THREE CHEERS FOR YOUR HILARIOUS spoof! Self-parody takes courage and insight. The implicit thesis, that not getting into a "prestigious kindergarten" is an unimaginable fate somewhat on the order of an indeterminate sentence in the Gulag, or having to ride the subway to Queens every day, is inspired. The point that the recommended toys are available "especially on the Upper East Side" is a perfect embellishment.

Frank W. Krogh
Washington, D.C.

BEATRIZ RUBINSTEIN STATES THAT THE ERB tries to evaluate a child's level of performance and development at a given time and not determine how intelligent he will be in the future. This is not accurate. The ERB is an I.Q. test, either the



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WPPSI or the Stanford Binet, depending on the tester. It helps in predicting the academic performance of the child in future school years.

The best advice for parents whose children are taking the ERB is to be supportive and reassuring. The parent may tell the child to try his best, but that's as far as it should go. The entrance procedure for New York's private schools is competitive and anxiety-provoking enough. Rubinstein's article makes a bad situation potentially dangerous.

Harold S. Koplewicz, M.D.
Schneider Children's Hospital
New Hyde Park, N.Y.

AS PARENTS FILL OUT THE APPLICATIONS for the Ivy League of kindergartens, they should stop and think about whose needs they are really trying to meet—their child's or their own.

David Glenwick
Associate professor of psychology
Fordham University
The Bronx

The Lineup

MOVED BY VARIOUS ARTICLES ON VOLUNTEERISM in your October 13 issue ["Doing Good"], I made a couple of phone calls on October 24. First, I called Bellevue's volunteer office. I was told that the next available appointment with a volunteer coordinator was November 17. Next, I called the Light House for the Blind. I was assured that my services would be greatly appreciated—but not right now. Apparently, everyone was very busy preparing for a big fund-raiser; would I mind calling back in a few weeks?

Since both people I spoke to told me that your issue had resulted in a flood of volunteers, I suppose you are to be congratulated for having mobilized so many New Yorkers. And I know that waiting on line is a fact of life in this city. But to be honest, I'm annoyed that I've been kicked to the back of two more lines.

Barbara Raab
Manhattan

How to Help, Part 3

CANCER CARE, A NONPROFIT AGENCY founded by volunteers in 1944, provides free counseling and other services to cancer patients. Volunteers are still involved in all areas, from our Board of Trustees to our local Cancer Care chapters. If your readers would like to volunteer or if they need our help, they should call 221-3300.

Susan T. Vandiver
Acting executive director
Manhattan

FOR THE PAST TWO YEARS, THE VOLUNTEER Stroke Rehabilitation Program has been trying to bring its unique, free services to stroke victims in New York, but we lack the contacts necessary. Modeled after a British program, our organization has had a positive effect on the lives of stroke survivors and their families in Connecticut. We would like to hear from those interested in helping us. Volunteers should call 203-387-3764.

Norma C. Horwitch
Executive director
New Haven, Conn.

VOLUNTEER SUPPORT IS NEEDED IN EACH of New York's 16 municipal and 54 voluntary hospitals and in the nursing homes and home-health organizations located here. For information about hospital volunteering, readers should call or write the director of volunteer services at their local hospital or call 645-2500.

Ellie Fralick
Director of Voluntary Initiatives
United Hospital Fund
Manhattan

TO ANSWER THE GREAT NEED THAT PEOPLE have to help others, we have compiled *The Volunteer's Resource Guide,* which covers the volunteer opportunities available through religious and other nonprofit organizations in New Jersey. The *Guide* may be obtained by writing to the Interfaith Council for the Homeless of Union County, 110 West End Avenue, Summit, New Jersey 07901. A $3 donation is requested to cover our costs.

Lauren Shub
Director, Volunteer Resources
Summit, N.J.

FAMILY DYNAMICS, AS PART OF ITS APPROACH to preventing child abuse and neglect, is working with School District 2 in an afternoon program for latchkey children and others at risk. Volunteers are needed to spend time with these youngsters after school. We also need volunteers for a mentor program in Bedford-Stuyvesant, for a foster-grandparents program at our crisis nursery, and for a new program pairing high-school students with teachers in the nursery. Interested people should call James Satterwhite, the executive director, at 260-4344.

Arthur F. O'Day
Chairman of the board
Manhattan

HABITAT FOR HUMANITY IS A NONPROFIT ecumenical-Christian housing ministry that works in partnership with poor people throughout the world to help them get decent homes. Those seeking more information should write to our local affiliate at 240 Jay Street, Brooklyn, New York 11201, call 718-797-5300, or contact Habitat for Humanity, Inc., Habitat and Church Street, Americus, Georgia 31709, 912-924-6935.

Millard Fuller
Executive director
Americus, Ga.

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With any Montecatini purchase you will receive Montecatini Shampoo Purificante, 8 fluid ounces. (This exquisite offer is good while supplies last. And the quantities are, alas, limited to one per customer.)

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INTELLIGENCER

BY JEANIE KASINDORF

RINK THINK...GOLDSTEIN CLEANS UP HIS COPY...COTTON CLUB COMES TO MANHATTAN

TRUMP SPURS KOCH RINKSMANSHIP

Mayor Koch is so concerned about the bad press the city is getting over the Wollman Memorial Rink that—only hours after Donald Trump held a press conference to announce its completion—Koch called a meeting of his key advisers to discuss why the city couldn't do what Trump did.

A source who talked to one Koch aide says, "The mayor wanted to find out how the city could spend six years and $12 million and not finish the rink when it took Trump only three and a half months and $2.8 million. He's being killed by the comparison, and he told them to find out how many more of these things are waiting out there to booby-trap him."

But the mayor insists that's not how the meeting went. "I asked them to use the Trump success as a kind of school exercise," he says. "I asked them to find out what is in city laws that prevents us from having the freedom Trump has, and to see how we can change the rules. I'm grateful to Donald for doing what he did. I'm not at all stung by the fact that he finished the rink."

DONALD TRUMP AT WOLLMAN RINK

TYSON BRINGING COTTON TO MANHATTAN

Cicely Tyson is planning to open a 1980s version of the Cotton Club on the Upper East Side. Tyson is teaming up with El Internacional owner Joe Bordonaro and El Rio Grande owner Bob Farley to launch the jazz club, which she hopes to have open by March.

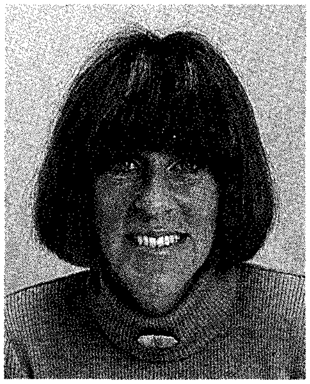
Tyson's spokesman says he knows nothing about the new Cotton Club, but a friend familiar with the venture says, "It will be a place for jazz and southern cooking. It won't be a private club, but it will be very exclusive because it will be so expensive. Their image is of a place filled with jazz musicians and tap dancers, with all the women in slinky dresses and all the men in tuxedos."

CICELY TYSON

WILL JONI EVANS JUMP S&S SHIP?

Is Simon & Schuster's Joni Evans going over to Doubleday? The rumor in the corridors at S&S is that Evans, who recently separated from Simon & Schuster chairman Dick Snyder, is talking to the Bertelsmann publishing company about taking over the reins at Doubleday. In September, the German conglomerate, which also owns Bantam Books, announced that it would acquire the publishing house.

A Bertelsmann spokesman and Evans both insist that there is absolutely no truth to the rumor. Says Evans, "I am not leaving Simon & Schuster and going to Doubleday or anywhere else."



JONI EVANS

'SCREW' LOOSE IN LISH COURSE

Guess who recently enrolled in Gordon Lish's legendary fiction-writing class? *Screw* publisher Al Goldstein. The publicity-seeking pornographer, whose work is seldom associated with the literary standards of a Lish workshop, says he enrolled in the class because "I wanted to see if I had a voice. When I was in college, 27 years ago, I won first prize in a short-story contest and haven't written a word of fiction since. I wanted to know more about the process." Goldstein refused to talk about the class, "in deference to Gordon." But one bemused fellow student says, "He doesn't really say anything. He just sits there."

ASSISTANT EDITOR: PEG TYRE

HARD TIMES, BUT NOT FOR HENRY

Time Inc. employees—frustrated by the economic climate that forced the company to cancel *Picture Week*—are taking their anger out on Henry Grunwald. Staffers in the Time & Life Building have plastered walls near the elevators with hand-drawn cartoons accusing Grunwald of using the corporate jet to fly himself and a companion to Boston for a World Series game. The caricatures are similar to Newspaper Guild cartoons criticizing Time Magazine Group president Kelso Sutton for his tough stand in negotiations over the guild contract, which expired last February.

Grunwald's office referred all questions to Time's corporate spokesmen, who did not return calls about the offending cartoons.

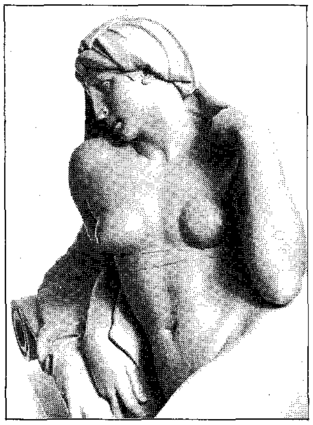
PLANE TALK FOR CITICORP TOWER

Citicorp has hit a snag in its plan to build an office tower in Long Island City. The Federal Aviation Administration has told the bank that the building, which is being designed by Skidmore, Owings & Merrill, may interfere with

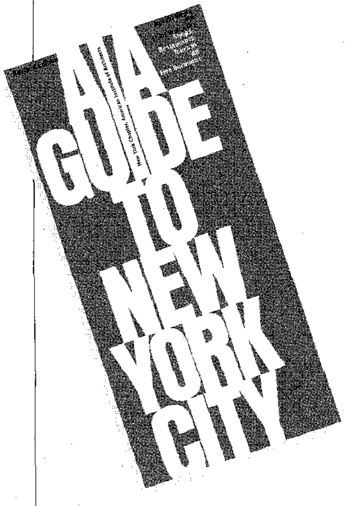
Photographs: top, Phil Roach/Photoreporters; center, Louie Psihoyos; bottom, ©1986 Thomas Victor.

BANK CHECKS BUILDING PLAN...CAROL RAISES CASH...MUSEUM CASTS TO THE WINDS

CAROL BELLAMY



CAST OF MICHELANGELO'S *DAWN*



THE AIA GUIDE

jets landing at La Guardia.

The City Planning Commission and Board of Estimate approved Citicorp's plan for the tower last summer, before the FAA had completed its study. The agency has now finished a preliminary report, which says the building will be an "obstruction" to air traffic.

"Next we have to determine if the tower is a hazard or if we can change flight patterns to avoid it," says an FAA source involved in the study. "But given the density of air traffic over the site, it's a good bet we'll have to act to stop the tower. It is unusual for a project to have gotten so far without FAA approval."

"There are no planes landing across the area where the building will be," says Citicorp spokesman John Maloney. "We don't think we have any problem. If we have a problem, the Chrysler Building has a problem."

BELLAMY BANKS ON FUND-RAISER

Carol Bellamy, who has kept a low profile since being defeated by Ed Koch last November, is about to hold her first political event since that election.

This week, a group of Bellamy supporters—including City Councilwoman Ruth Messinger, former first deputy mayor John Zuccotti, former MTA chairman Richard Ravitch, and Brooklyn state senator Velmanette Montgomery—are holding a party to help Bellamy retire the last $94,000 of the $150,000 in campaign debts left over from the 1985 campaign.

Does this mean that Bellamy, now an investment banker at Morgan Stanley, is clearing the decks to start raising funds for another mayoral race? "I like what I'm doing now," she says, "but in this business we never say never."

ARCHITECTURE CRITICS TAKE TO TV

Is the architecture world ready for its own Siskel and Ebert? WNYC-TV is about to find out. The city-owned television station is close to signing a deal with American Institute of Architects members Elliot Willensky and Norval White to do an eight-part series on New York architecture. They are the authors of the *AIA Guide to New York City,* a witty Baedeker to important buildings in the city.

The first show, which will be broadcast in December, will take a look at lower Manhattan, the west Bronx, and Brooklyn Heights. Co-hosts Willensky and White will use historical prints and film clips to illustrate the architectural history of each neighborhood and point out what the show's co-producer, Tom Naughton, calls "the good, the bad, the mediocre, and the ugly."

MET CASTOFFS STIR ART FUROR

The Metropolitan Museum is lending casts of some of the world's most famous sculptures to a Munich museum—and the New York Academy of Art is complaining that the collection isn't staying in the city.

The Academy's program director, David Lowe, says the school was negotiating with the Met to put some of the collection—which includes plaster molds of such works as Michelangelo's *Moses,* the *Venus de Milo,* and ancient sculpture from Egypt and Rome, which the Met has kept in storage for 40 years—on display in the Academy's new museum space, on Lafayette Street. In the middle of the discussions, the Academy learned that the cream of the collection was going to Munich.

"These casts are priceless examples of classical art," Lowe says. "They're invaluable as teaching aids for students. It's shocking that they're leaving the city." But Met spokesman John Ross says other casts from the collection can still be seen at the Queens Museum. "We aren't giving the best to Munich," he says. "We have enough cast sculptures for everyone."

RESTAURANT NOTES FROM ALL OVER

Michael McCarty, owner of the famed Michael's restaurant in Santa Monica, is coming to New York. McCarty is looking for a midtown site for a Manhattan version of the Rattlesnake Club, the 18,000-square-foot restaurant he opened last year in Denver with chef Jimmy Schmidt. McCarty says the New York Rattlesnake Club, while not as large as the original, will offer the same modern American cooking and the same look—"high ceilings, Tuscan villa-like walls, an intense modern-art collection, and high-tech furniture."...

The owners of Le Perigord Park and Lavin's are planning to open restaurants in Battery Park City's World Financial Center. The restaurateurs are negotiating to lease space in the Cesar Pelli–designed Merrill Lynch and Dow Jones–Oppenheimer & Company buildings. Richard Lavin, who will call his place Azusa, says, "Our décor will play off of our views of the Hudson and the Statue of Liberty." Perigord's Willy Krause says he wants to create "a greenhouse atmosphere." Both are slated to be open by next fall.

Photographs: top, James Colburn/Photoreporters; center, Sarah Wells.

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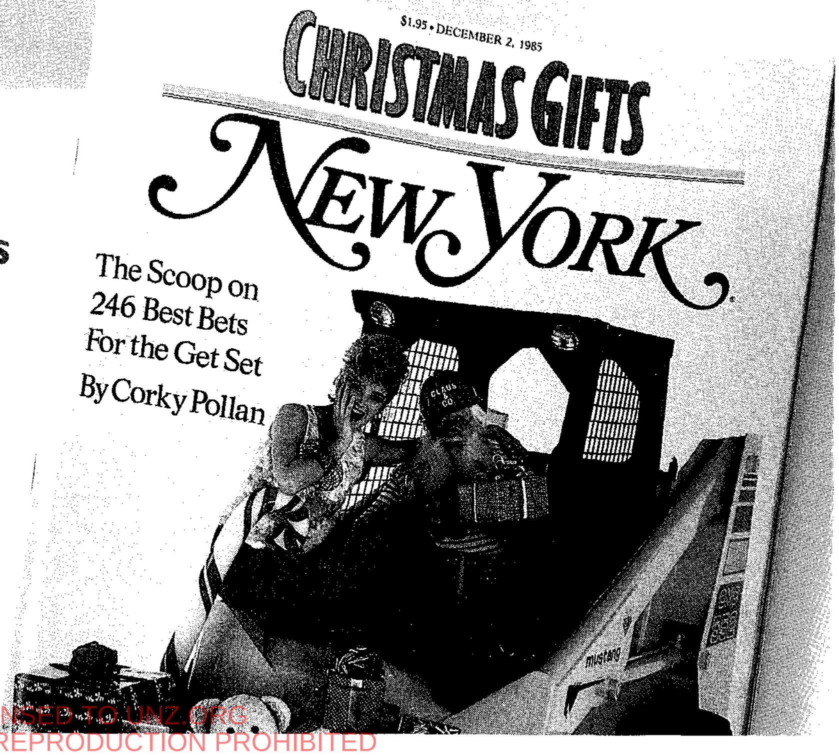
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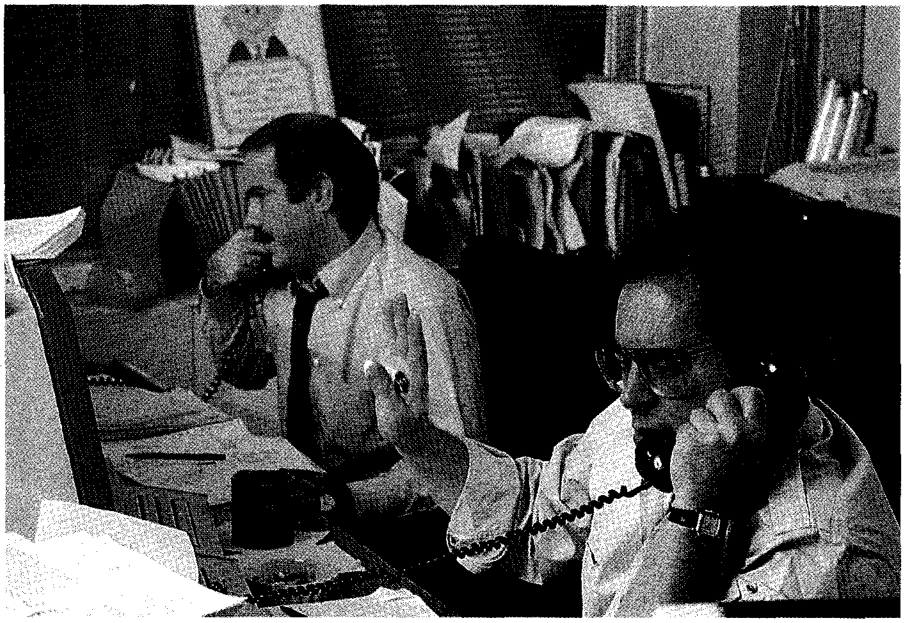

JOHN OPPENHEIMER, MARC HOWARD: *A search for special situations.*

Playing an Up-Down Market

WITH THE DOW PUSHING TOWARD ITS record high of 1,919.71 and the economic picture still unclear, how do you play the stock market?

Two hot money managers—Marc Howard, 46, who probably rates Wall Street's comeback-of-the-year award for 1986, and his partner, John Oppenheimer, 40—say go easy. The trick, they say, is to pick special situations—such as takeover or restructuring candidates, companies with new managements or products, and corporations involved in major turnarounds. (We'll get to some names later.)

The market's big problem, say Oppenheimer and Howard, is uncertainty over whether we're in for a period of deflation, lower interest rates, and slow or no economic growth, or one of modest inflation and economic expansion. Either scenario is possible, says the pudgy Howard. And in such circumstances, the market tends to go down until the outlook is clearer.

Oppenheimer, a lanky six-footer, says the key to making money in such an environment is to be nimble and trading-oriented.

Howard teamed up with Oppenheimer in November 1984. They are co-owners of JRO Associates, a New York–based investment partnership with assets of $40-million. The firm has consistently outperformed the market by a hefty margin every year since it was founded, in August 1982, with assets of just $740,000.

JRO had another super showing in the latest fiscal year, which ended October 31. The fund was up over 69 percent, about two and a half times the 27.4 percent gain registered by Standard & Poor's 500-stock index for the same period. In its previous fiscal year, JRO was up 40 percent; the S&P 500 was up 14.3 percent.

JRO is essentially a hedge fund that focuses on stocks, not the market. As a hedge fund, it will both buy stocks and sell them short (a bet on lower prices) to protect itself against market fluctuations. Options—either call options or put options on stock-market indices—are also used as a hedge.

Like many other market players, Oppenheimer and Howard are concentrating on candidates for takeovers or corporate restructuring. "We're in a silly season called merger-mania," says Howard. "And it should continue at a lively tempo for a short period because of the tax changes." These changes will make it more expensive to acquire a company next year.

JRO has singled out three companies it expects to be big gainers as a result of a takeover or restructuring: Ogden Corporation, a diversified company; American Medical International, a hospital-management company; and the Southland Corporation, which owns the 7-Eleven chain and is engaged in oil production, exploration, and refining.

Ogden is in the process of restructuring (through the sale of a food division) and is focusing on businesses with high growth potential. In the past two years, says Oppenheimer, the company has expanded from an earnings growth rate of 10 percent a year to a potential rate of 25 to 30 percent a year. By the end of this year, the firm could have $20 a share in cash, and it should earn over $2.60 a share next year and over $3.60 a share in 1988. JRO thinks the stock, now at around 45½, has the potential to rise to between 60 and 65.

American Medical International has substantial outside holders, including the Bass family, which owns over 11 percent. As of late last week, the Basses were losing money on that investment. Howard points out that if the company cut back on expansion, it would have over $3 a share in cash flow next year and over $4 in cash flow in 1988. This, in turn, would sweeten the stock price. Howard thinks the big outside holders might bring this about by forcing that cutback in expansion. What's more, Howard regards the company as a takeover candidate. The stock, now at around 17½, is thought to have the prospects of a run to the 23-to-27 range.

The Southland Corporation experienced some problems after rapidly expanding its 7-Eleven stores in a period when its energy business was experiencing declining profit margins (a reflection of lower oil prices). However, the company has since sold some of its energy operations and is controlling its capital spending on new 7-Eleven stores. Oppenheimer rates the company as a turnaround situation and restructuring candidate with undervalued assets. He also thinks the company's business (notably the 7-Eleven chain) would be appealing to a corporate raider, given Wall Street's growing interest in food chains.

If the same formula used in the takeover of Allied Stores and the takeover bid for Lucky Stores were applied to a potential acquisition of Southland, Oppenheimer says, the stock could command a price of 80. It's now around 56. The formula is two and a half times book value or eight to ten times cash flow.

Other stocks favored by JRO include AMR, Centronics, Owens-Corning Fiberglas, QVC Network, Standard-Pacific, and Time Inc.

On the short side, JRO is betting on declining prices for the stocks of Ad-

Photograph by Donal Holway.

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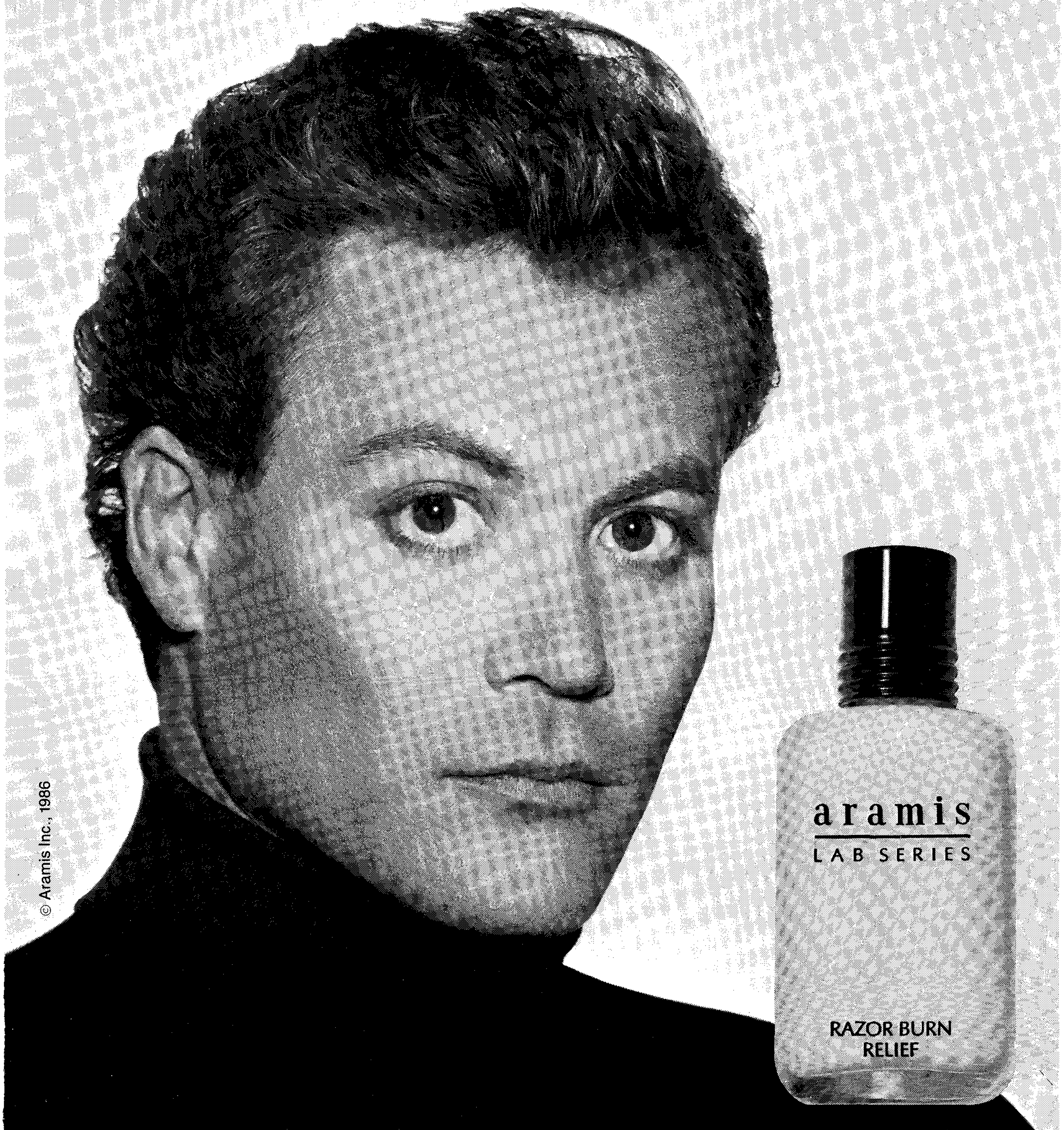

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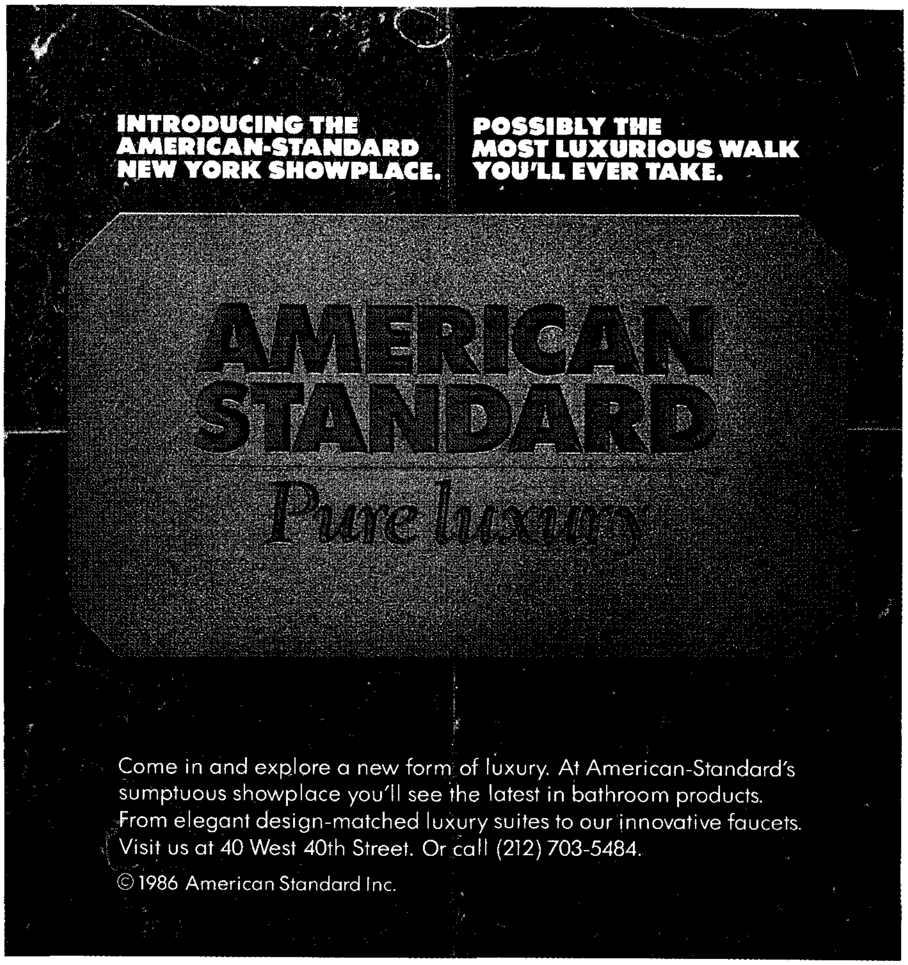
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vanced Micro Devices, a major semiconductor-maker; Cray Research, a producer of large computers; and Financial News Network.

"Advanced Micro Devices appears to be using and losing cash so rapidly that I can see them having less cash than I do in a few years," Howard says jokingly. He believes Cray's major problem is the slippage in its growth rate. FNN's stock rose dramatically on the news that it was entering the rapidly expanding cable-TV home-shopping field. But Howard thinks "the company brings nothing new to the table." Howard's assessment of the shares: "It's a $6 stock that went to $20 [it's now around 12], and I think reality will take it back to 6."

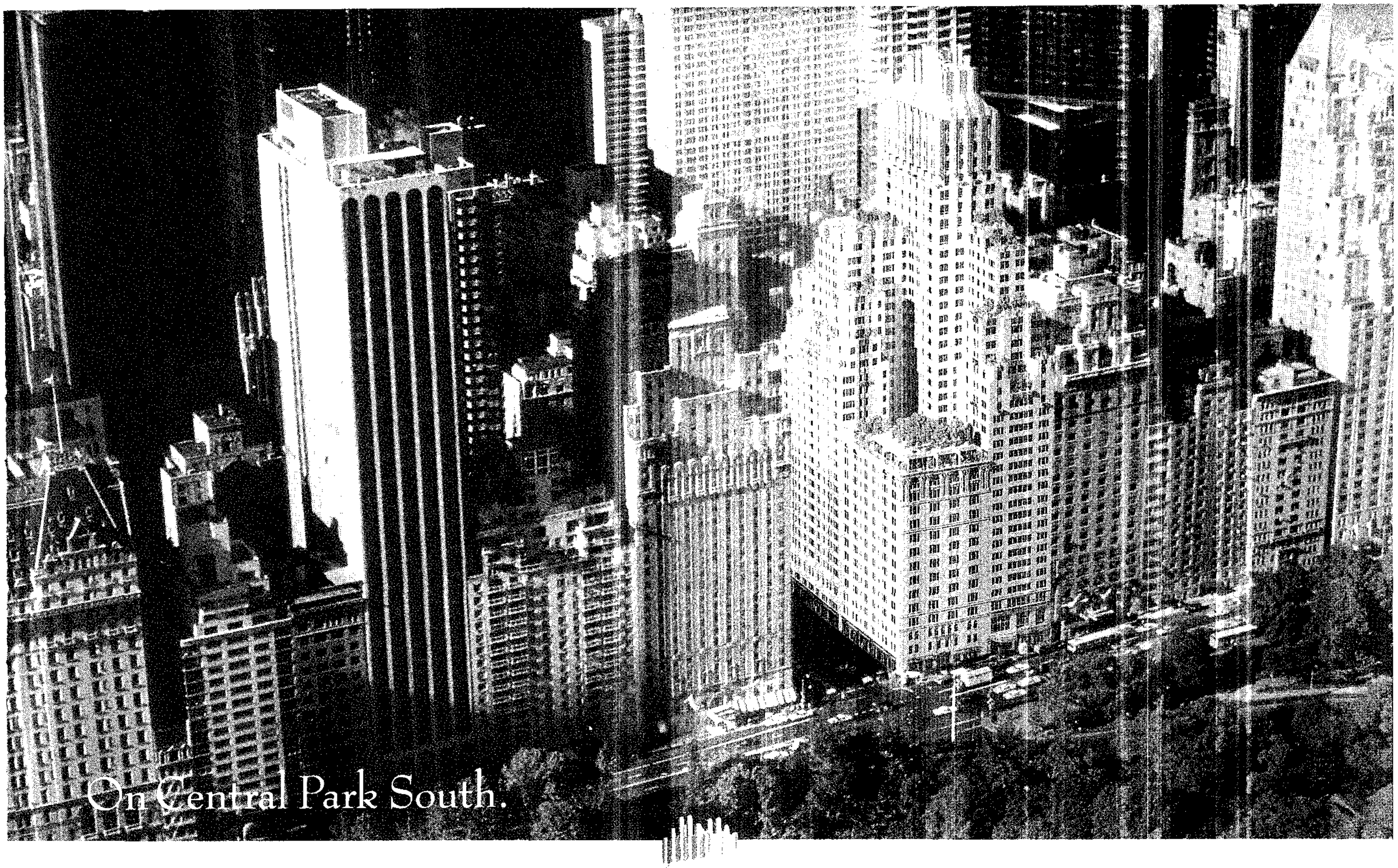
Though a star performer, JRO has had its bad days. For example, it took a bath on Disney when the company bought back a block of stock held by Reliance Group Holdings chief Saul Steinberg and Disney's shares went into a nosedive. JRO has been known to sell too early on a number of its positions. One prime example: It lost big profits (about 20 points) on Richardson-Vicks by dumping the stock before the huge run-up that preceded its merger with Procter & Gamble.

Oppenheimer and Howard, who have been friends for thirteen years, are a study in contrasts, and some friends doubted their business relationship would survive. Howard, an aggressive trader who relishes playing with huge stock positions, is a big risk-taker; Oppenheimer, a skilled arbitrageur, is much more conservative and clearly opposed to excessive risk.

Their relationship has worked, however, with Howard—no doubt at Oppenheimer's insistence—reducing the risk he'll take on a given stock position. For Howard, the successful partnership represents a major comeback.

In 1969, he started his own hedge fund, Howard Associates, with assets of $742,000. A super trader and an excellent short-seller, he compiled a great record (*New York,* July 1, 1974), building up his firm's assets to a peak of about $30 million in 1978. But the firm's performance started declining, and in 1980, Howard Associates went out of business. The reason, as one of Howard's close friends put it: "Howard the superstar became Howard the big drinker, the ladies' man, and the man-about-town seven days a week. Stardom went to his head; his business became almost secondary."

Howard separated from his wife in 1978, had a heart attack, and got divorced. He went on to a couple different jobs, none of which worked out. In 1984, he remarried, and his life returned to normal, friends say. His fiscal 1986 performance puts him close to the top of the heap. As one friend put it, "The star is shining again." ■



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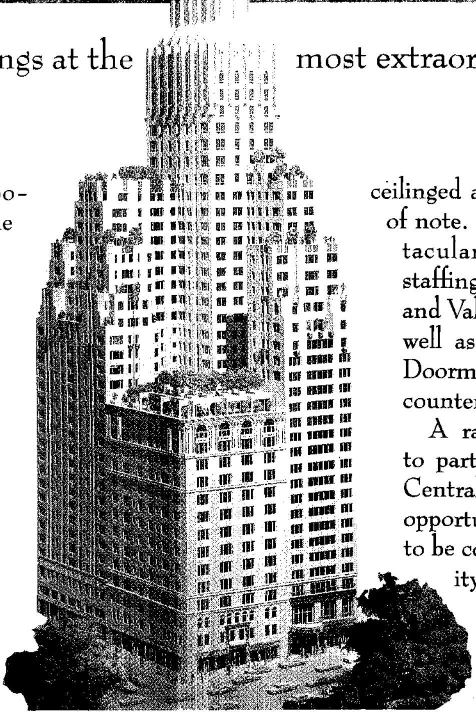

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THE TWO FACES OF EUSTACE TILLEY

***New Yorker* Update**

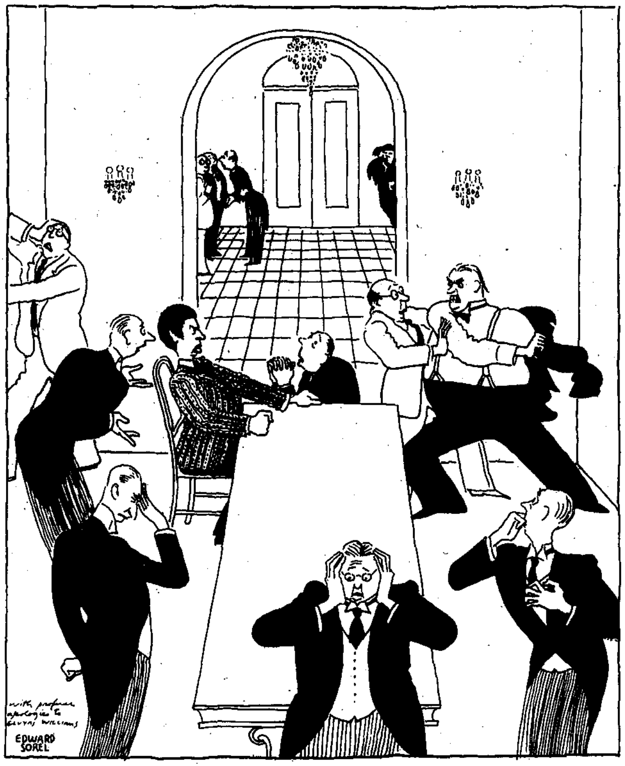
EVEN CASUAL READERS HAVE BEGUN TO figure out that there are two *New Yorker* magazines being published each week. One is the storied, traditional, literary *New Yorker,* presided over by the mythic William Shawn, who turns 80 next August. This is the unchanging *New Yorker* of artfully artless "Talk of the Town" pieces and casuals, and 25,000-word book excerpts on the heavyweight issues of the day.

The other *New Yorker* is the magazine being aggressively marketed to potential new readers and advertisers by Steven Florio, 37, the magazine's president, and by Jonathan Newhouse, 34, its executive vice-president. In the eighteen months since S. I. Newhouse Jr., Jonathan's cousin, acquired *The New Yorker,* the new management has put into place a fresh sales, circulation, and corporate staff—no fewer than 50 people.

Management has also instituted practices that are decidedly non-*New Yorker*ish, though they're standard at the Newhouse family's Condé Nast publications and in the rest of the magazine business. These include television and direct-mail subscription drives, "bill me later" offers (until last year, *The New Yorker* never extended credit to subscribers), and special advertising sections, each with a theme and several loosely related advertisements. This is the *New Yorker* that buys time on *Miami Vice* for MTV-like spots, the *New Yorker* whose promotions promise, "When life glooms over . . . there's a magazine that can cheer you."

Perhaps. But many weeks, the old, uncompromising *New Yorker* and the new, eager-to-please *New Yorker* don't quite match up. The question of whether there will be two *New Yorker*s, one *New Yorker,* or even none, hangs in the air, really glooming over life. The needed cheer must come in the next several months.

True, the energetic efforts of Florio, Newhouse, and their publishing-side staff are producing some payoffs. In recent years, the magazine's circulation has stagnated at around 500,000. A subscription drive last year put 3 million to 4 million pieces of direct mail into the hands of potential readers. Thanks to these mailings—and to the fact that *The New Yorker* hadn't actively solicited new subscribers since 1971—circulation climbed to 534,500 for the first six months of 1986. Indeed, for the most recent issues, Florio is reporting circulation in the range of 556,000 to 570,000. In the last year, too, the magazine has lowered the median age of its subscribers, from 43.5 to 40.


with profuse apologies to Gluyas Williams
EDWARD SOREL

Si Newhouse Jr., new owner of *The New Yorker*, informs the editors that henceforth, a business reply card will be stapled into the magazine.

MY WORD!: Nation *cartoon views the ferment at* The New Yorker.

Advertisers, of course, value younger readers, who are still in the process of acquiring goods and services and don't have established product preferences. And that lowered median subscriber age helps ease the long-standing suspicion that the traditional *New Yorker*—with its demanding prose and unyielding gray pages—might no longer appeal to an audience brought up on television and accustomed to lively magazine graphics. While the new management has succeeded in signing up a number of these younger readers, the test of their allegiance will come in the next year, when their subscriptions come up for renewal.

For the record, both Florio and Newhouse declare their conviction that a "younger, serious, book-reading and theater-going audience" exists. "If we were trying to publish a mass magazine of 3 million circulation," Florio says, "I'd worry about the 'TV generation.' But for us, there are enough people out there."

The new management has been somewhat less successful in reversing the magazine's advertising losses. The 6,000-page years of the 1960s and early 1970s are no longer used for comparison purposes. In the current, uncertain advertising market, where *The New Yorker* must compete with other weeklies for fewer ad dollars, even a 3,540-page year like 1984 is off the chart. The magazine projects up to 2,700 pages of advertising in 1986, down some 300 pages from 1985.

This advertising picture would have been grimmer without the special advertising sections, which began to appear last April (there *had* been one in 1982) and account for 130 advertising pages to date. Of all the marketing steps the new regime has undertaken, these sections, sometimes called advertorials, seem the most out of sync with the spirit of the old *New Yorker.*

In Shawn's *New Yorker* (and, before that, in Harold Ross's), the word has reigned supreme—and the words are chosen by the editor. No one over ten would be fooled into thinking special advertising sections are editorial copy (though they're designed to look a bit like it), but, standing in the middle of editorial material, they do have a certain Trojan-horse quality. Florio, naturally, offers justifications for them. Special advertising sections, he says, "have signaled Madison Avenue that we are selling again." The thematic topics chosen—such as the history of the tuxedo—are "appropriate to the magazine," he insists. So are the non-staff people who prepare the copy.

But the reactions of *New Yorker* editorial people range from hostile to sullen. William Shawn declined to be interviewed "at this time"; his associates say that he doesn't like special advertising sections, but he thinks—as one *New Yorker* man put it—"the ones we have run are fairly respectable of the form."

Illustration: ©*The Nation* magazine; Nation Associates, Inc., 1986.

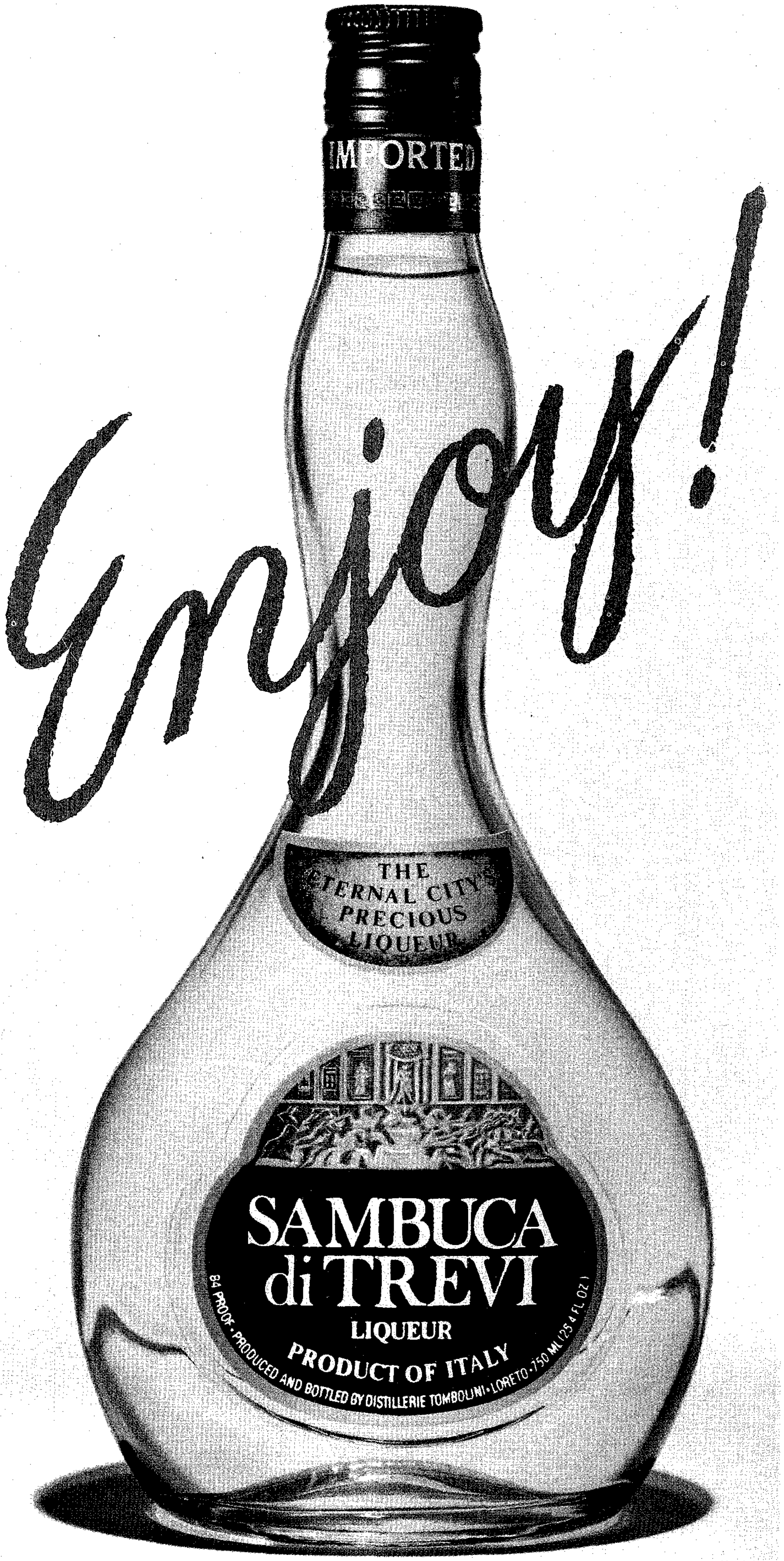
From the day the Newhouse family acquired *The New Yorker*, the staff on West 43rd Street worried that "their" special magazine would eventually become another glossy, upscale publication in the Condé Nast style. Standing between them and the enemy *within* the gates, they believed, was the heroic figure of Shawn. They fretted that the new management would attempt to usurp the editor's authority and push Shawn toward livelier (shorter) articles—or, failing that, urge Shawn into retirement and pick a new editor from outside.

Both of these fears have subsided a bit in recent months. Si Newhouse might name a new editor next week, for all nonfamily members know; he's keeping his own counsel. But for now, the magazine is letting Shawn be Shawn. Some days, he may come in at noon, but his vision still prevails.

In June, Shawn published Renata Adler's "Two Trials," a two-part article that attempted to link two libel cases—*Westmoreland* v. *CBS* and *Sharon* v. *Time Inc.* The two trials—and, perversely, Adler's article—share, in the main, a surfeit of numbing, nuanced details that all but obscure a simple, commonsensical truth: Most journalism is a rough, proximate art. (In several instances, *Time* and CBS charge, Adler's piece exhibits the kinds of lacunae, faulty reporting, and misrepresentations she accused them of.) Shawn read every Adlerian word, all 90,000 of them, whichy thickets and parenthetical asides included.

Letting Shawn be Shawn also means that he may have already signaled his succession, and from inside the magazine. Several *New Yorker* people are convinced that the next editor will be Charles "Chip" McGrath, 39. McGrath joined the magazine in 1973 as a copy editor and since November 1984 has been *The New Yorker's* co-managing editor, sharing the title with John Bennet, 41. McGrath is responsible for the fiction, Bennet the nonfiction. In the last few months, however, McGrath has apparently edged forward as Shawn's choice for the next editor. Writers at the magazine have taken to calling McGrath the "designated experimentee."

McGrath went to Yale College and graduate school at Yale. His roots are middle-class Irish Catholic, and he commutes from West 43rd Street to his family in the New Jersey suburbs. Many of the pieces he has written are homey ones—for example, the joys of Boy (and Girl) Scouting—or fiction. Very unlike Shawn in so many ways, he nevertheless shares the older man's reclusiveness and devotion to the magazine in its traditional form. It's clear he would uphold the ways of the classic *New Yorker*. The only question is whether Shawn's man, and magazine, are also Newhouse's. ■



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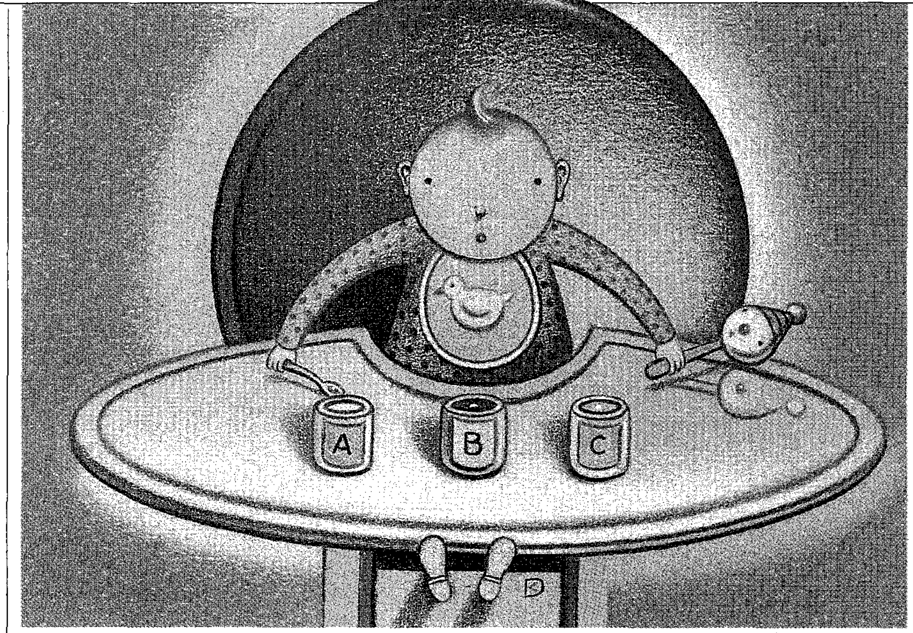
Jar Wars



BABY, IT'S NEW: *Changes in the industry mean more choices for today's toddler.*

IT'S DINNERTIME, AND THE CHOICE OF entrées is lamb with lamb broth or veal with veal broth. Both are garnished with "Regal Imperial" carrots and "Golden Delicious" applesauce, and followed by a dessert of pudding or fruit, papaya or guava. Welcome to the toddler's table, circa 1986.

For years, the baby-food business was a sleepy "commodity" category in which price was the main criterion and quality seemed irrelevant. Almost all the offerings were similar—chemically adulterated mush—not unlike Fido's fare.

In the last two years, however, all that has changed: The number of births has been rising steadily, and the business of feeding babies has taken off. Last year, baby food was the third-largest growth category in supermarkets, according to *Progressive Grocer* magazine, and in 1985, the dollar volume in the industry surged 10.8 percent, to total retail sales of $650 million.

More than just the bottom line has changed; the products themselves have advanced to match buyers' discriminating tastes. And competition has picked up: Beech-Nut and Heinz have taken a gloves-off approach in their attack on territory long dominated by Gerber, which they perceive as a languorous and vulnerable dinosaur.

It wasn't just Gerber's open flank that attracted the challengers but opportunities posed by demographics. Last year, 3.75 million babies were born, one every eight seconds—a faster clip than at any time during the past two decades. And the pace isn't slackening: The number of babies born since 1980 has increased slightly less than 1 percent a year, a trend expected to continue through the end of the decade.

Many of the new arrivals are entering homes in which parents are older and better educated than in past generations; nearly half of all the mothers are working; and, in 40 percent of the cases, the babies are the family's first child. The result: a consumer group looking for convenience and not ruled by habit. And analysts believe these parents should be willing to pay more for products with wholesome ingredients and fewer artificial additives.

Beech-Nut and Heinz are prepared to give them the chance. In 1979, when Nestlé SA bought Beech-Nut, it undertook a massive research program and found that the buyers of baby foods disdained the products. What's more, with the various labels and vague descriptions on the market, consumers weren't always sure what they were buying.

Faced with this situation, Niels Hoyvald, Beech-Nut's chief, decided to lead the company in an expensive and risky direction: He vowed to "clear up the confusion, purify the line, and improve its terrible taste." Hoyvald adopted a "strategy indicative of what the food industry is all about," says John McMillin, a research analyst with Prudential Bache. "It's the 'no-and-low' formula of blasting sugar, salt, and starch. It played into the hands of nutritionally oriented mothers, who tend to buy healthy products for their kids while tossing a box of Entenmann's cookies into the shopping basket for themselves."

The company changed its name from Beech-Nut Foods to Beech-Nut Nutrition Corporation in 1982, reformulated its product—removing unhealthful ingredients and additives—and switched its advertising to boast of the changes. The ads contained implicit criticisms of Gerber products, which continued to use the other ingredients.

Two years later, Beech-Nut invested more than $20 million to launch Stages, adapting to the baby-food market the concept that Gaines had introduced for dog food. Red-label "Stage 1" jars contain a single fruit or vegetable mashed up for beginners—the two most popular are bananas and applesauce. The "Stage 2" jars (green labels) offer more textured combinations of foods—meats and vegetables—for babies six to nine months old. The next group of youngsters, up to a year old, is ready for the small chunks described on the blue labels of "Stage 3" jars; and the toothy set can bite into the gently spiced stews, soups, and pastas of Table Time.

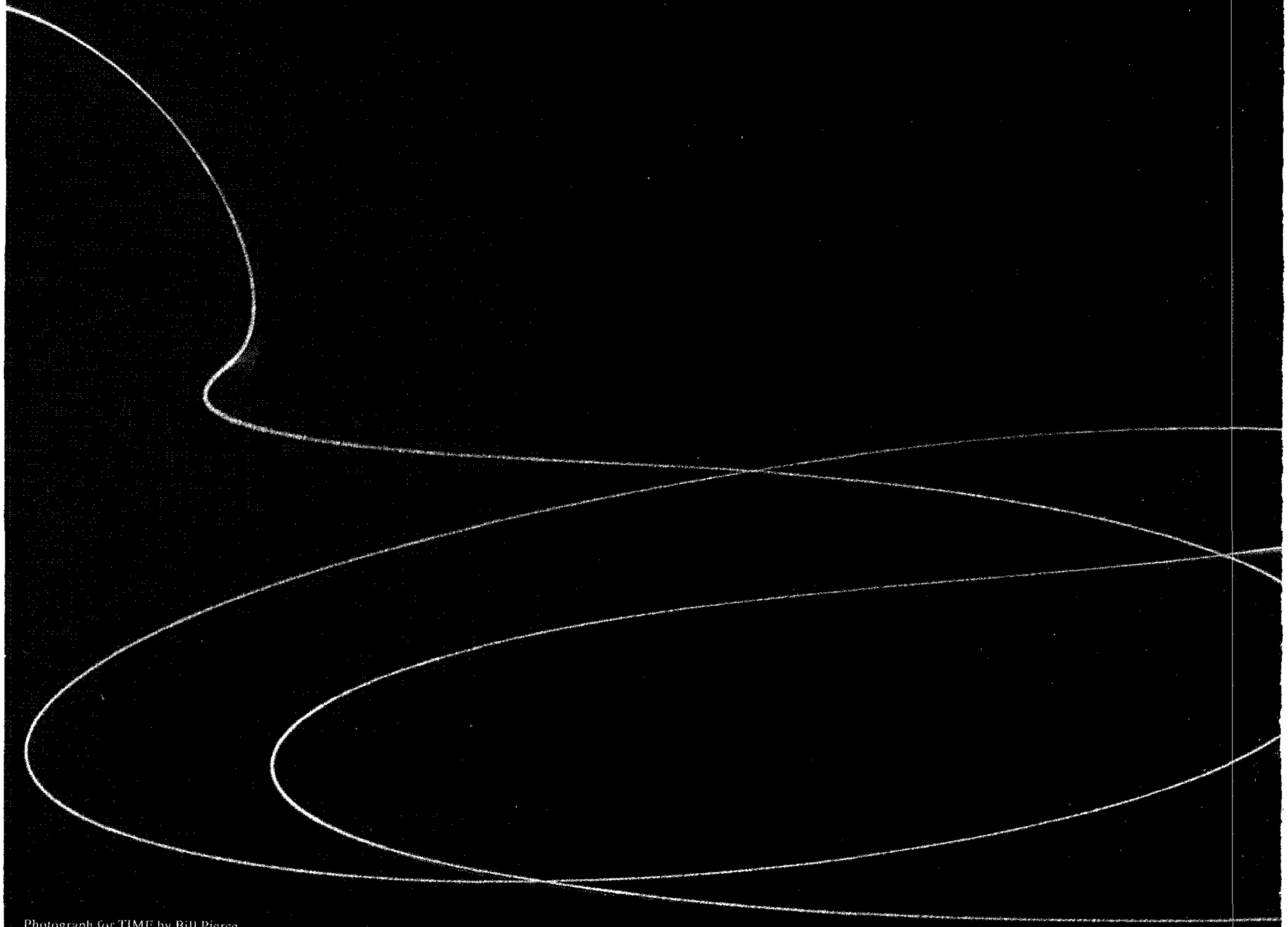
More recently, Beech-Nut has stepped up its product identification with "double branding," says Hoyvald. "Our bananas aren't just bananas, they're Chiquitas." The company is also marketing sophisticated, organic combinations—peaches with yogurt, pineapple with cottage cheese.

Beech-Nut has been spending lavishly on advertising and promotion—$22 million this year, double the amount spent before launching Stages in 1984. The company's TV spots claim that mothers who want "the best bananas, like Chiquita," "tender sweet peas," and "mild Golden Delicious apples" for their babies could go to the plantations of Honduras, the rich farmlands of New York State, and the lush orchards of Washington State—or they can rely on Beech-Nut, which has done the traveling for them. The ads conclude with voices singing, "Come to Beech-Nut, where quality is our main ingredient." In the last year, the strategy has paid off: Beech-Nut has carved out a 20 percent share of the market—65 percent in the New York–New

Illustration by Dave Calver.

TIME

ALL THAT MATTERS



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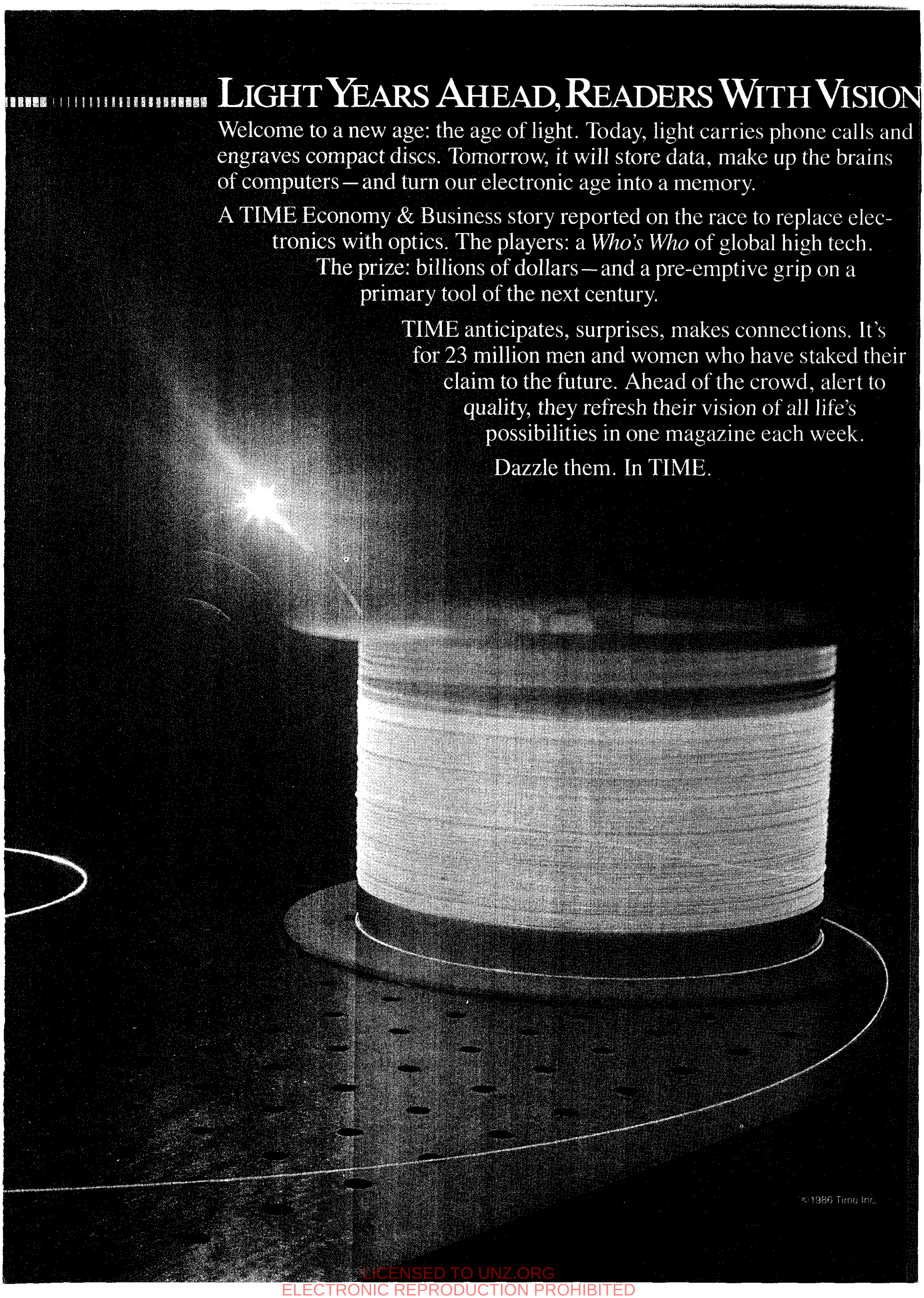

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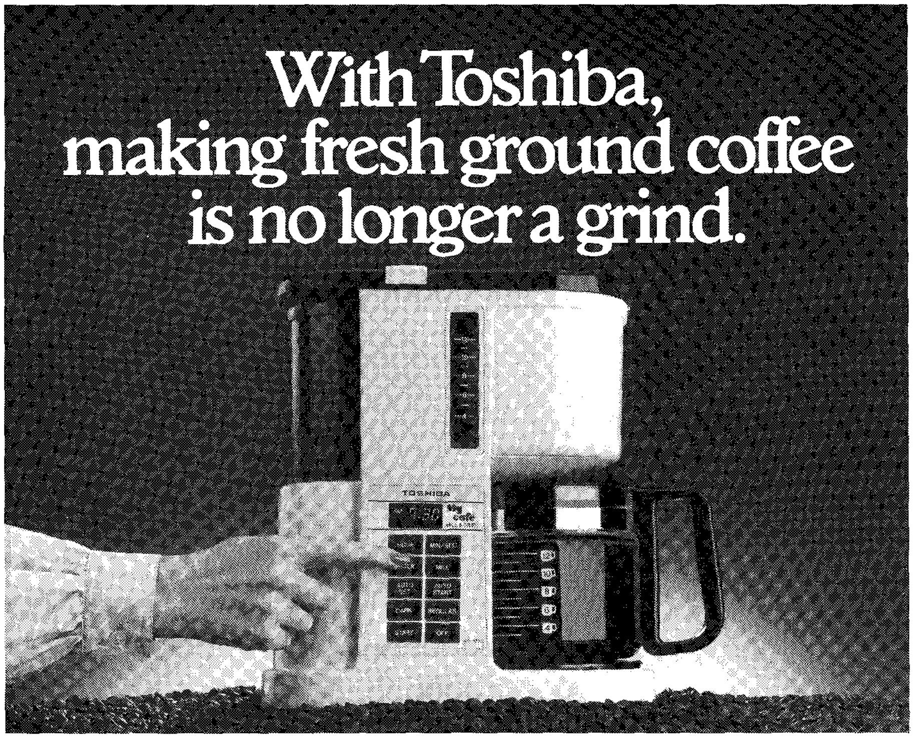
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Jersey area—largely at the expense of giant Gerber.

Heinz, meanwhile, had been searching for a way to steal some of Gerber's 1984 market share of 70 percent, but it made few inroads until last February, when a glass-shards scare temporarily weakened Gerber's stronghold. Heinz took the opportunity to push its instant baby food, which gave parents the safe alternative of mixing the food themselves.

The company first tested a dehydrated product in 1980 and, after spending $5-million and four years on research, found that the first mix-it-yourself instant food "generated enough share to be meaningful and profitable," says Michael Milone, marketing general manager for the product. "Because the feeder can measure out the exact amount of baby food needed, it eliminates waste. There aren't any leftover jars cluttering up the refrigerator."

Heinz has also been shelling out for advertising. Early commercials boasted that the resealable lids on the containers of instant food ensured "none of its goodness goes to waste." Current ads attack the jarred-food competition, exploring the darker side of leftovers. In one, a mother urges her finicky baby to eat "carrots again, or they'll get icky" sitting in the refrigerator. Another shows a mother reading from a wet-food label: "Bananas and sugar, tapioca starch?" A third begins, "Eat your leftovers or Mommy will be forced to throw them out." At the end of each ad, an announcer discloses that Heinz instant baby food knows "a better way to feed your baby."

Heinz spent $30 million to develop and promote its Instant line, but the product has failed to shake up the market: It accounts for only about 5 percent of the total market share. (Heinz's wet foods, priced lower than the competition, command another 13 percent.) Milone remains optimistic about the dehydrated products. "Loads of categories do well with instant food, like coffee and gravies," he says.

But while Heinz was pushing instant-food products, Gerber withdrew its Beginner Flakes after a brief test period ending in 1982, because it "didn't have enough market potential," according to Leo Goulet, president of Gerber. Milone has a different interpretation: "We saw instant food as an incremental product, whereas Gerber, with such a vested interest in glass-jarred baby foods, had less enthusiasm for an item that threatened to erode an area where it does so well."

For its part, Gerber, the company that has made babies its business since 1928, spent most of its energy this year making a comeback from the tampering incident. Last winter, hundreds of consumers reported finding splinters of glass in jars of the company's baby food, and although no one was seriously injured, Gerber's share plummeted from a 1986 high of 68 percent to 53 percent, before rebounding to its current 63 percent level.

The company has been reluctant to "play the no-and-low food game," says analyst McMillin. Only two months ago, Gerber introduced its First Foods line of nine pure fruits and vegetables with no additives. Its tiny servings (2.5 ounces for just 19 cents) were designed to blunt the advantages of Heinz's no-waste Instant, and the new color-coded labels for babies of different ages were seen as a response to Beech-Nut's Stages line.

And also this year, Gerber took to the air, spending a record total of $36 million in advertising and promotion—50 percent more than in recent years—first with spots reassuring parents that the product was safe again and, more recently, with commercials describing the three phases of its baby foods. In these ads, the company has been urging parents to look for the right Gerber label (blue for beginners, red for juniors, and brown for toddlers). One commercial shows an older mother holding her child, saying, "My baby is a Gerber baby because I want Jamie to be, not because I was."

Gerber has generally ignored the Procter & Gamble philosophy of marketing, McMillin says. "When someone comes out with a new detergent, P&G rushes out ten new ones to dominate the aisle and force back the newcomer," he explains. Instead, he says, Gerber has been slow to react to the changing market. Beech-Nut's Hoyvald adds that a company can't survive on tradition without renewing itself: "A leader can't just copy the competition; it must lead." But Gerber has been busy expanding into new areas. In fact, food accounts for less than half of the company's total sales; the rest comes from baby car seats, children's furniture and mattresses, Buster Brown apparel, Bates Nitewear, Nuk nipples, and even a chain of nursery schools.

Despite its essentially reactive marketing strategies, Gerber remains the prime beneficiary of the resurgence in baby-food consumption. And despite the advances by Beech-Nut and Heinz, Gerber is still the formidable leader in feeding the diaper set.

"It's hard to hurt a Campbell in soup or a Kellogg in cereal," says McMillin. "When you dominate a category, you have inherent strength. Gerber had to be stung before it reacted, and clearly the glass scare stung it. But it is a product of heartland America, the baby food of choice for young mothers responsive to their pediatricians' recommendations and moms' suggestions. Five, ten years from now, I'd bet Gerber will still be king." ▬

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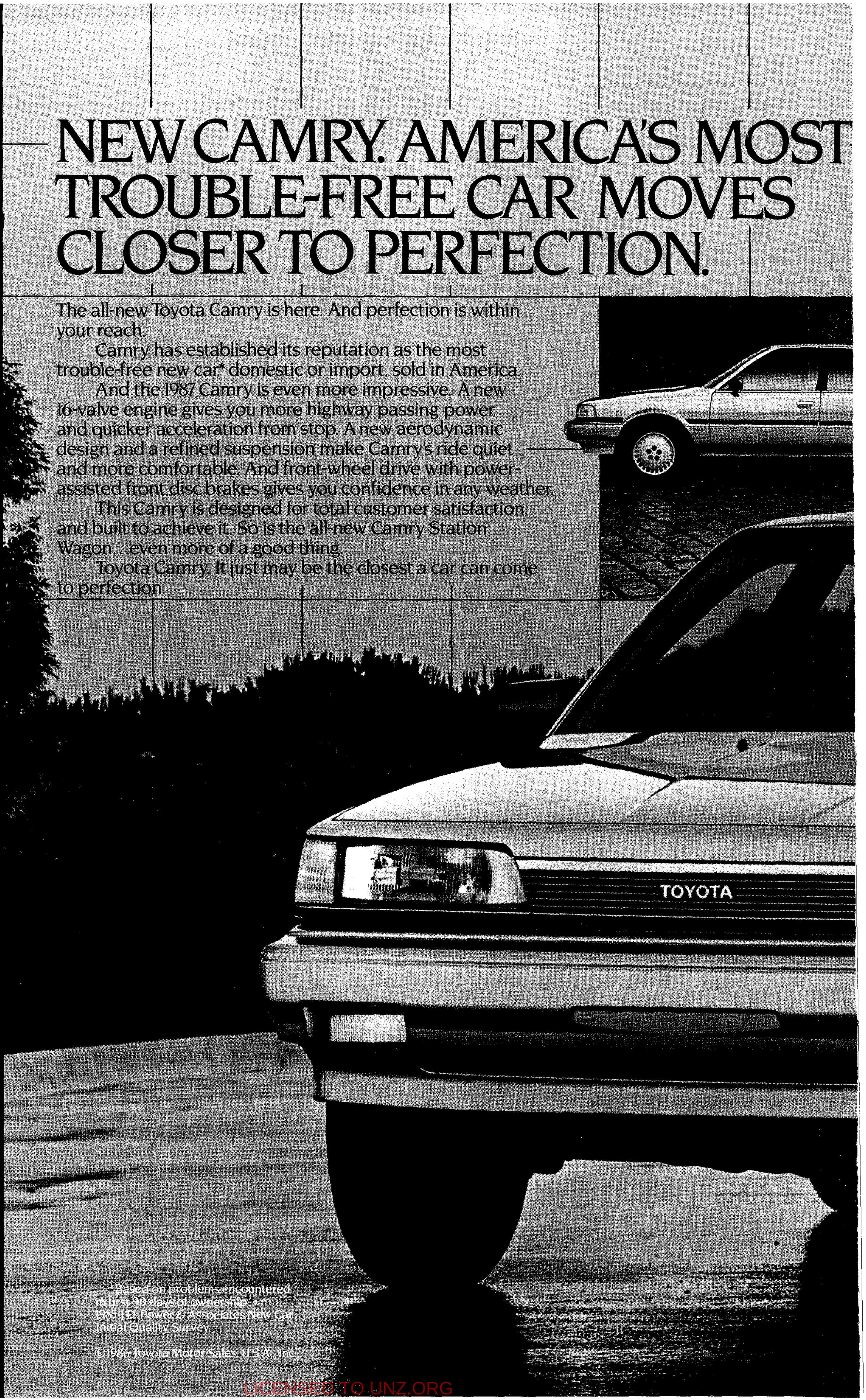

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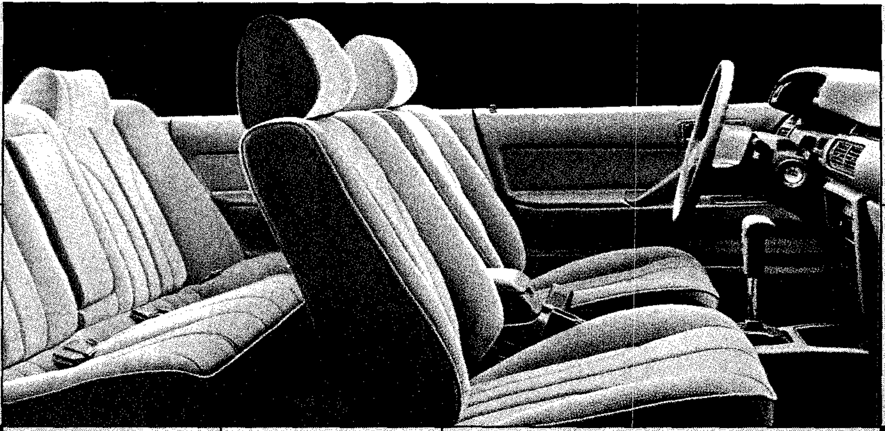

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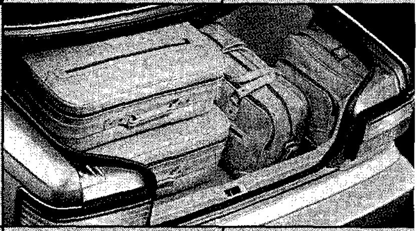

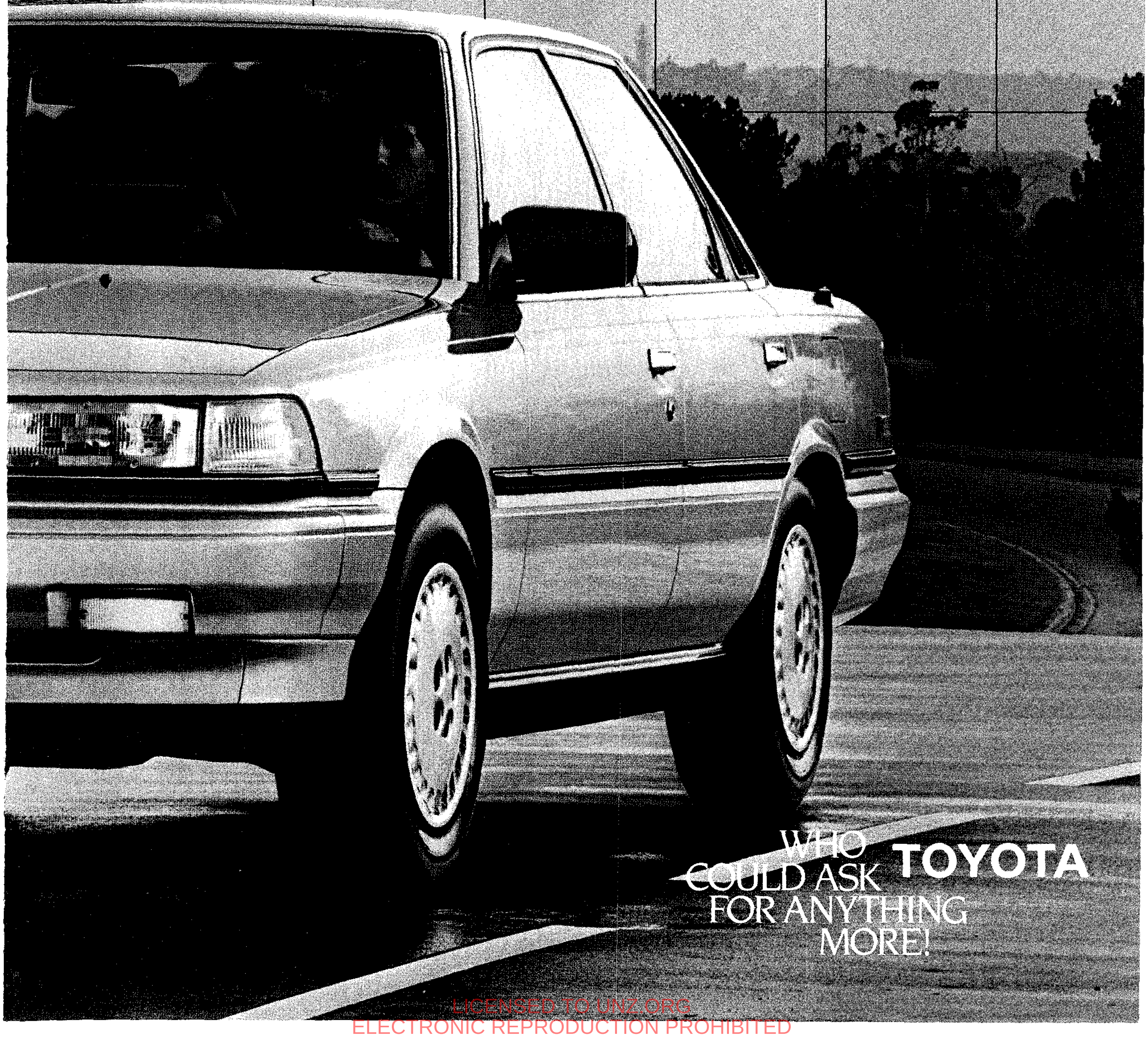
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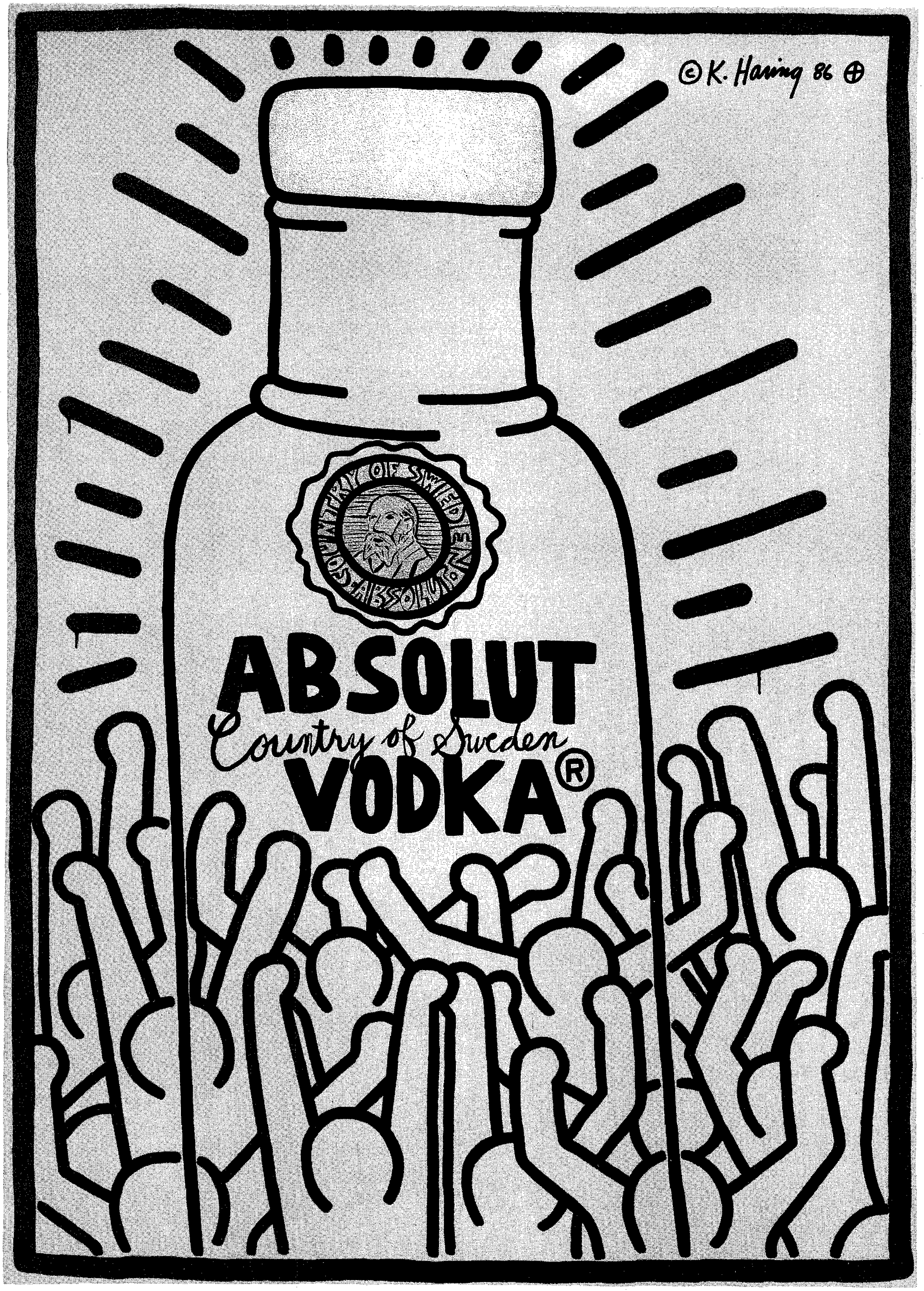
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The National Interest/Michael Kramer

'MOVE OVER, GROVER'

Cuomo's Landslide and Beyond

THE BIG WIN: *Echoes of F.D.R.?*

IT IS CLOSE TO MIDNIGHT ON ELECTION Day, and Mario Cuomo is sitting on a barstool in Suite 4701 at the Sheraton Centre. The governor has just won a smashing re-election victory—the greatest in New York history—and he is jousting about the future with Mary McGrory, a Washington *Post* columnist.

In a recent piece, McGrory had cut Cuomo pretty bad, comparing him unfavorably to Michael Dukakis, the governor of Massachusetts, whose victory margin turned out to be even greater than Cuomo's. "If Dukakis' margin matches Cuomo's," wrote McGrory two days before the election, "they might start thinking that charisma and eloquence aren't everything."

McGrory wasn't alone in her beef. Despite its obvious effectiveness, Cuomo's calculated non-campaign infuriated most of the press corps. By the end, even some of those who had endorsed Cuomo were displeased with his performance. The *Times* complained that the governor had acted in an authoritarian way. *The Voice* called him a "swaggering pol."

Judging from the returns, the electorate was less upset than the media. And now McGrory, who knows heft when she sees it, and who could have been in Boston chatting with Dukakis, was instead in Manhattan trying to get a fix on Mario Cuomo's dreams.

"So, have you got any more questions for me?" asks Cuomo, who's stuck to his traditional position: No plans for the White House. Too much to do in New York. Like that.

"Only the same one that you won't answer," says McGrory.

"Hey, Frank," says the governor, with a twinkle in his eye as he gestures for his brother to join the discussion, "tell Mary what Mama said to you the other day."

Whereupon brother Frank tells the story: "Well, Mom called and said I should come fix her faucet. I said I was busy and why didn't she call her other son. And she said, 'Oh, I couldn't call Mario; he's going to be the president.' "

Which may or may not have been The Signal.

What can be said about Mario Cuomo in the week after is that he got what he wanted—the record. And no one knows its elements better than Cuomo himself.

To more than one person on Election Day, before the polls closed, Cuomo had trotted out the litany: In 1882, Grover Cleveland got the highest plurality—58.4 percent. In 1930, Franklin Roosevelt achieved the greatest margin—23 points. Cuomo's listeners were aficionados. He didn't have to remind *them* that two years after each previous record, the man who'd set it was elected president.

"The one you should really look at," Cuomo said, "is that '30 result. Because the situation was similar. A city administration of the same party was rocked by scandal, just like now, and F.D.R. had a crusading prosecutor running against him. That was Charles Tuttle. Haven't you heard of Tuttle? You've got to read the books."

Nineteen-thirty was nice, but 1882 permitted a better rhyme. So as soon as the polls closed last Tuesday, Cuomo's staffers were sporting buttons that said, "Move over, Grover."

However the record is read, it is clear that Cuomo was one of 1986's big Democratic winners—although from now on he will have to suffer a lot of articles that warn of his potential testiness. A measure of the governor's future appeal was revealed in a CBS exit poll of New Hampshire voters. Among those Democrats who had a preference for the 1988 presidential nomination, Cuomo ran a strong second to Gary Hart—an intriguing result, since Cuomo has spent almost no time in the state while Hart, by virtue of his upset over Walter Mondale in the 1984 Democratic primary there, has long been viewed as having a virtual lock on New Hampshire for '88.

Cuomo wasn't the only story in New York. Al D'Amato's victory margin was the highest of any Republican's ever. The previous record was held by Jacob Javits, whom D'Amato defeated in the 1980 Republican Senate primary.

Outside New York, another big winner may well be Bob Dole, the senator from Kansas who will be the *minority* leader once the Democrats take control in January. While Dole has been *majority* leader, his presidential aspirations have waned. He's been forced to stay in Washington while his rivals have been on the hustings. All of that is about to change. Dole walks away from 1986 with none of the blame for losing his job—and now he doesn't have to stick around to do it.

Many GOP experts believe Dole is the only candidate capable of stopping George Bush, who, meanwhile, seemed dazed by the Democrats' success. As vice-president, Bush is tied to his boss's administration, and that could mean trouble over the next two years as relations between the White House and Congress become more politicized.

Two areas in which confrontation appears inevitable are trade legislation and aid to the Nicaraguan *contras.* Reagan and most Democrats are diametrically opposed on both issues, and key tests are likely early in 1987.

Whether the Democrats can improve their 1988 *presidential* prospects by capturing the Senate is problematic. If the economy turns down, or statecraft becomes paralyzed, the Democrats could be perceived as too partisan—a nifty issue for the '88 Republican presidential candidate. And, too, the Democrats will now be closely watched for a sign that they can develop practical policies to match their rhetoric. If they can't, the electorate may turn away from their '88 nominee, no matter who he is.

The eight new GOP governors represent a real, rather than theoretical, edge for the Republicans in '88. A presidential candidate always has an easier time in a state controlled by a governor of his own party—and the Republicans will now go into '88 with GOP governors in three key

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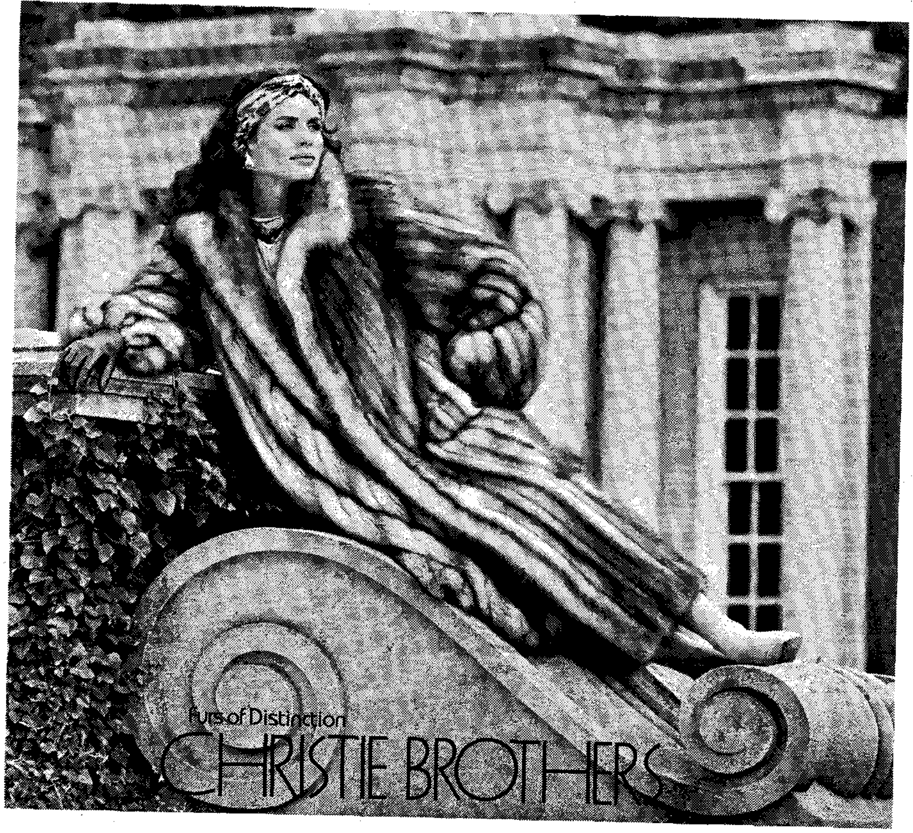

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southern battlegrounds: Florida, Georgia, and Texas.

An interesting anomaly in the new Senate is that some important committee chairmanships will soon go to Democrats who are ideologically more conservative than the Republicans they are replacing. This is especially true for the two top money committees. At Finance, Lloyd Bentsen of Texas will succeed Oregon's Bob Packwood. A decidedly pro-business tilt could emerge. At Appropriations, Oregon's Mark Hatfield will yield to Mississippi's John Stennis—and the Defense Department should be happy. In the national-security committees, it's the power balance that may change. Foreign Relations under Dick Lugar of Indiana has been an activist group. Under Rhode Island's Claiborne Pell, it could become stillborn. Exactly the opposite will occur at Armed Services, where Georgia's Sam Nunn will succeed Barry Goldwater. Nunn is as much of a hawk as John Stennis, but he will surely give Caspar Weinberger fits as he forces Defense to justify its mission estimates.

At Environment and Public Works, Vermont's Bob Stafford, a pro-environment senator who has crusaded for toxic-waste legislation, will cede control to North Dakota's Quentin Burdick, who has shown little interest in such matters. The most dramatic difference will be at Judiciary. Strom Thurmond has carried the administration's most conservative judicial nominations, and Ed Meese's peculiar constitutional pronouncements have met with general approval. All this will change under Ted Kennedy—or Joe Biden, if Kennedy chooses to head the Labor Committee.

As attention shifts to the next presidential race, two politicians are emerging as strong *vice*-presidential possibilities: New Jersey's Tom Kean for the Republicans and Sam Nunn for the Democrats. Kean's re-election victory—which was bigger than Cuomo's—occurred last year but seems even more impressive today. And Nunn, with his southern base and expertise in foreign and defense matters, is the perfect addition to any Democratic ticket—despite the noises he has made about seeking the top spot itself.

Beyond the "people races," last week saw some interesting referendum results: Both New York and New Jersey passed toxic-waste-cleanup resolutions. In Oregon, a proposal to legalize the growing of marijuana for personal use was defeated. And anti-abortion resolutions lost badly in Massachusetts and Rhode Island, two heavily Roman Catholic states.

All in all, a lot to ponder, given the lowest turnout in decades and a campaign widely derided as largely negative and overwhelmingly lousy. And now comes the fun part—wide-open battles for *both* parties' presidential nominations for the first time in twenty years. ▬

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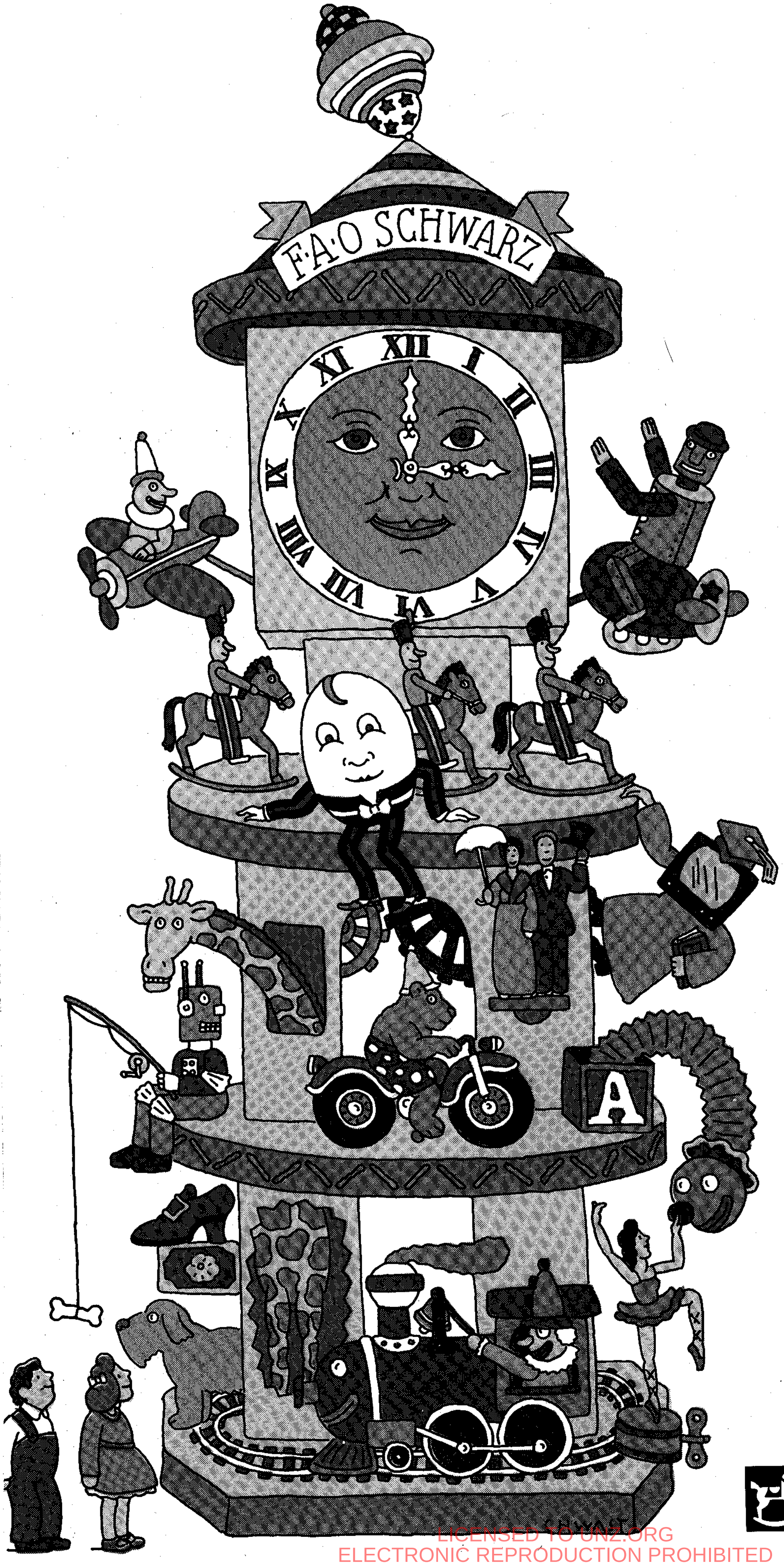

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RETAIL

Computer Store

"THIS IS THE GREATEST thing since the Saab 9000," says a Bloomingdale's shopper as cashier Sharon Vasquez enters a sale on a new high-tech cash register in the towel department.

Bloomingdale's, it seems, had been having a 10 percent error rate when ringing up sales, and an average write-up time of five minutes. So the store is installing 45 touch-screen computers with 60,000 products in memory.

Used in Housewares, Linens, and Men's Socks, the modified IBM PCs have done away with the old credit-card machines, carbons, and the need to punch in 90 numbers for each transaction.

The $6,700 units have cut mistakes to 1 percent and sales time to a minute, says Robert Frey, the store vice-president who designed the system.

Each touch of a special light pen to the color monitor calls up increasingly detailed product choices—from SMALL ELECTRICS to IRONS to HAMILTON BEACH to TRAVEL SIZE. A final touch automatically tallies the bill.

"Most customers find it entertaining," says Frey.

But the sales staff gives it mixed reviews.

"I think it's a pain," says cashier Timothy Woo. "The light pens are too sensitive." The colors on the monitor are "absolutely horrendous," says saleswoman Heda Eisenberg.

Clothing will still be rung up the old-fashioned way because the store has "too many clothing choices to program—35 red sweaters," says Frey, who has demonstrated his invention to retailers around the world. "Macy's has not yet been in," he says. LOUISE KRAMER

LONG LIVES

VIRGIL THOMSON'S BIRTHDAY PARTY

COMPOSER VIRGIL THOMSON LEADS A visitor through his Chelsea Hotel sitting room—crowded with Victorian furniture, a piano piled with scores, and an array of modern paintings—and into the dining room. At the table, John Sheehan, director of the Opera Ensemble of New York, is paging through a thick book of reviews of the 1934 production of Thomson's opera *Four Saints in Three Acts.* To celebrate the composer's ninetieth birthday, on November 25, the company is staging the opera—Thomson's first, and his first collaboration with Gertrude Stein, whose proto-minimalist libretto (a bewildering circus of children's rhymes and stage directions) Thomson illuminated with a bright-edged score. It was also the first opera to use an all-black cast (*Porgy and Bess* opened the next year).

"It was a first for all of us," says Thomson, who moved to Paris in 1925 and found a place in the expatriate community there. "I wanted black singers for their diction—they pronounce words, as Hamlet says, 'trippingly on the tongue'—and because they move beautifully. It was hard to cast, but I was stubborn. Now *Four Saints* is a black *Parsifal.*"

A gregarious, feisty sort, Thomson speaks of the past as if describing a series of amusing escapades from last month.

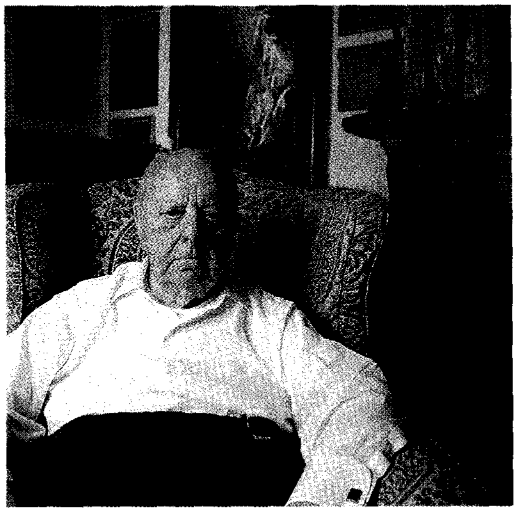
"There were five of us who constituted a commando unit—Aaron Copland, Roger Sessions, Roy Harris, Walter Piston, and myself," he says of the 1930s, when American composers began to demand a hearing. "By giving our own concerts and starting our own publishing houses, we busted the door open."

He returned to New York in 1940, moved into the Chelsea, and spent fourteen years as the *Herald Tribune*'s chief music critic. His writing, collected in eight volumes (many still in print), jumps off the page even today.

How does the critic rate the composer? Thomson's operas, ballets, symphonies, and chamber works blend Americana (folk tunes, hymns, cowboy songs) with European harmonic styles—the kind of irony and dissonance that are hallmarks of modernism.

"I will not review my music for you or anyone else. It lives its own life. But I suspect that long from now, when things have settled down, Copland's ballets and my operas will remain."

Thomson expects to attend his own centennial. "My grandfather lived to be 100. I'm deaf and overweight, but you can't die from that. I can just repeat Maurice Chevalier's line about being old—it beats the alternative." ALLAN KOZINN

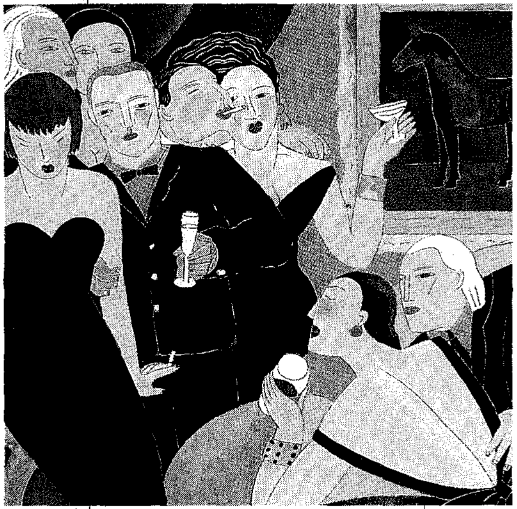


Thomson: "My operas will remain."

Photograph by Patrick Harbron. Illustrations: top, Guy Billout; left, Anders Wenngren.

NIGHT CRAWLER

INSIDE NELL'S



NELL'S, THE CLUB THAT Odeon owners Keith McNally and Lynn Wagenknecht opened last month with cult figure Nell Campbell (Little Nell in *The Rocky Horror Picture Show*) as hostess, has lived up to its advance billing: No publicity. No paparazzi inside. No drink tickets or free passes, even for celebrities. And no admittance to those who lack the requisite beauty, grace, or contacts.

So what's the place like? Outside, the usual doormen stand behind the usual ropes and let in one out of every 50 unknown supplicants (friends of the owners are ushered right in). But inside, Nell's bears little resemblance to the other downtown clubs.

For one thing, Nell's is crowded but *quiet*—soft jazz floats above the mahogany bar; beautiful people lounge on overstuffed sofas and armchairs, murmuring in low, accented tones. Lean, lion-maned men attend to doe-eyed, pouty women in black silk and lace. Graying gentlemen nuzzle bejeweled divas. They sit, recline, pose—as if for a fashion shoot or a film. Some dine on light fare at one end of the room.

Below, there is a lounge with the feel of an English country mansion: hunter-green walls and heavy velvet drapes, paintings of horses, dogs, and prey. In the next room, with beige walls and bleached floors, guests dance to reggae and Brazilian funk.

Nell Campbell presides over the lounge in a black satin gown that plunges in back to the diamond brooch at the base of her spine. She glides over to a velvet sofa and drapes herself across its back, tossing her auburn hair and giving a throaty laugh. She encourages excess. Nell and her friends drink and play almost until dawn, and those who wish to join them should do so quickly. Keith McNally is thinking about turning the place into a private membership club, to keep out the unwanted.

HOW TO GET INTO NELL'S:

- Arrive in a limousine (hire one, for $20, up the street at Palladium).
- Wear black, formal, or obviously European clothing.
- Walk quickly to the door with a confident, devil-may-care look; regard the ropes with annoyance.
- Be beautiful, or bring a friend who is.
- Know the owners.

JOAN GRIFFIN

PRICES

HERE'S WHAT TRUFFLES COST around town this week:

☐ Huge "Super Extra" truffles at Balducci's (424 Sixth Avenue), $960 a pound.

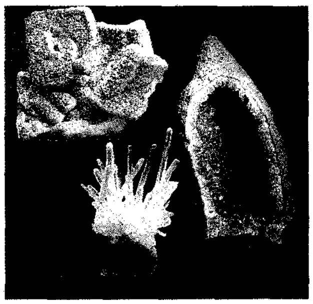
☐ One-ounce white truffles at Zabar's (2245 Broadway), $559.20 a pound.

☐ White- or black-truffle purée at Dean & DeLuca (121 Prince Street), $17 a one-ounce tube.

☐ Fresh truffle pâté (with cognac and crème fraîche) at Il Mulino (86 West 3rd Street), $26.

GALLOPING CONSUMPTION

Power Stones



Calcite, selenite, amethyst.

IN THE BASEMENT OF Crystal Resources, at 130 East 65th Street, are cavelike rooms filled with mountains of glowing crystal—spiky, clear quartz, lustrous purple amethyst. A visitor there may feel like the Count of Monte Cristo unearthing his treasure.

Long coveted for their beauty—and thought to have mystical powers—gemstones are hotter than ever. They're used in state-of-the-art broadcast technology, in "New Age" meditation and healing, and, more and more, in *Fortune* 500 offices and boardrooms around town.

"In the last years, we've done a lot of corporate business," says Richard Berger, who opened Crystal Resources in 1977 with his wife, Rose Marie. The couple go on worldwide expeditions to supply their shop with museum-quality wonders (a 400-pound amethyst flecked with calcite, for example, goes for $18,000). "I have a client—a major CEO who was on the cover of *Time*—who has a 400-pound crystal on his desk. We did the office of a huge commercial real-estate concern. They tell me the crystals are an icebreaker. People come in for a confrontational meeting, and soon they're on all fours, looking for the rainbows."

A 20-million-year-old quartz crystal.

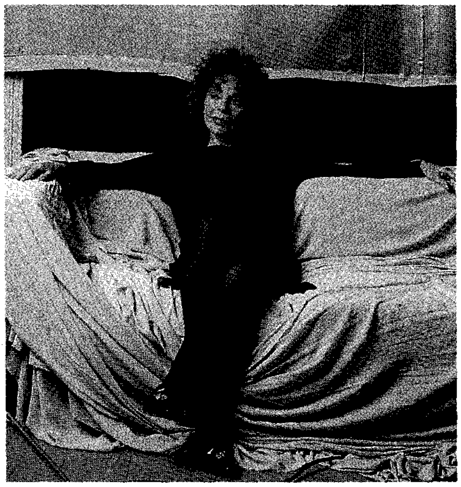
Personal gemstones, as the smaller rocks are called, "don't match the energy of a man running a mega-corporation," says Berger. "Those people once walked past my store. But when a man like that sees a five-foot amethyst, *then* he recognizes something that financially, aesthetically, reaches his level of mastery. And if there *is* power in crystals, perhaps a hundred people will benefit from the change in his behavior."

STANLEY MIESES

Photographs by Scott Dorrance. Illustration by Karen Barbour.

CULTURE WATCH

AN ART OF ONE'S OWN



Ruth Kligman finds her style.

RUTH KLIGMAN SURVIVED the car crash that left Jackson Pollock dead one foggy night in 1956, but the emotional scars of that night healed slowly. A four-year relationship with Willem de Kooning followed, as well as a brief attachment to Jasper Johns ("I proposed to him, but he turned me down"). She was married for seven stormy years to Spanish painter Carlos Sansegundo.

But today, Kligman is living her own life and making her own art; her first solo show, at E. M. Donahue Gallery, runs through December 7. "I was drawn to men like that because I wanted to *be* like that. I surrounded myself with genius—that's what turned me on," she says.

On a Saturday morning, Kligman, 52, is dressed like Annie Hall—a rumpled white shirt and tie, a long black skirt. Her West 14th Street loft, once the studio of Franz Kline, is filled with floor-to-ceiling abstracts free of Pollock, de Kooning, or Johns influences. Her minimal compositions, in iridescent colors—copper, white gold, turquoise—are her own.

Kligman's show will include six new canvases, encompassing the gallery. "The paintings will be something you walk into," she says, "a temple of light."

It may have taken her decades to find her own style, but she's not sorry. Eyeing her work, she says almost defiantly, "I'm glad I waited. I like these paintings because I've never seen them before."

EDITH NEWHALL

LETTER FROM CAMBRIDGE

THE MONSTER MASH

HERNU
ALMOST MARRIED

HARVARD'S 350TH-anniversary bash was not the best campus party of the year. Those Lester Lanin waltzes left students wondering what all the fuss was about.

The *real* celebration took place on October 31, when the Graduate School of Design held its annual attempt at outrage—the Halloween party.

GSD's first party was thrown sometime in the 1960s, and the event has become a countercultural tradition. For students who have been too long at the drawing board, it's a chance to release tension and use their talents on something *important:* wild costumery.

The theme this year—Chernobyl—was ghoulish enough. A design student showed up in orange spots and a CHERNOBYL–SPRING BREAK '86 T-shirt; one lime-green couple wore wedding garb and carried a sign that read ALMOST MARRIED. There was also the usual assortment of vampires, geisha girls, devils, and flappers, as well as a bacon-lettuce-and-tomato sandwich; a pair of baked potatoes (with butter-pat heads); and a group of letters from *Wheel of Fortune,* led by Vanna White.

GSD's Gund Hall could have been an Area installation called "Radiation." Staircase walls flashed with projections of victims; a red smoke-filled room was the reactor core. The most crowded room was filled with cages of people dancing to Scruffy the Cat, a Boston band.

Wild, but wild enough? Though current students thought they'd created something, one 1973 alumnus was unimpressed. "I remember when a biker gang showed up and terrorized us," he said. "That's *all* I remember."

At least Harvard students aren't yet ready for Lester Lanin.

ELIZABETH WURTZEL

CHOW

Migrant Workers

'GO EAST, YOUNG man" is the advice these days as West Coast chefs move to New York.

First, there was Jonathan Waxman, who brought sunshine cuisine to New York at Jams. Richard Krause, of Chinois, introduced the smoked-salmon pizza at Baton's. Judy Rodgers brought Cal-Italian cooking to Yellowfinger's, and Mark Peel and Nancy Silverton, of Spago, belly flopped at Maxwell's Plum.

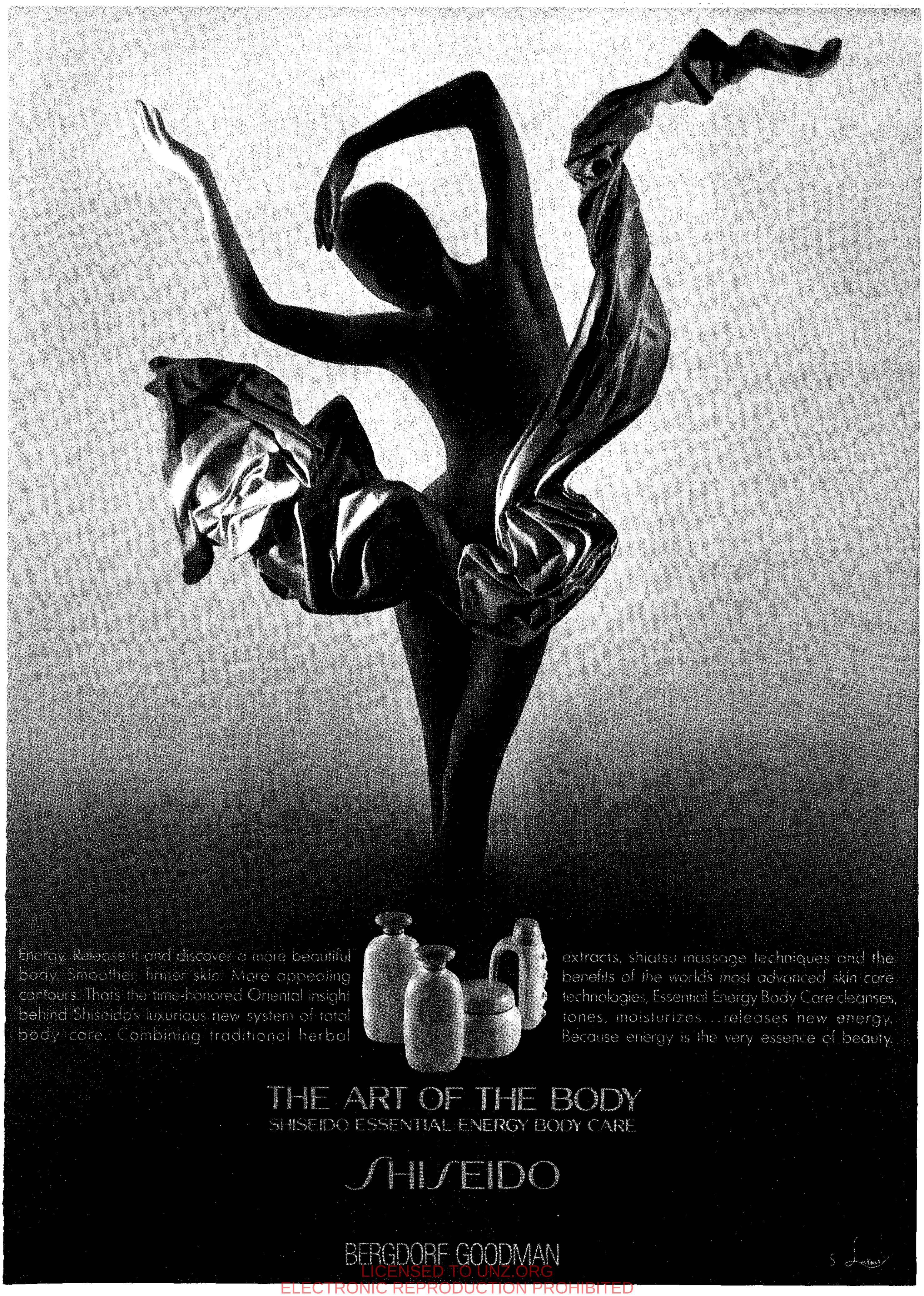
Tang in TriBeCa.

The latest arrival is Bangkok-born Tommy Tang, whose Cali-Thai café on Melrose Avenue caters to the L.A. rock mafia. Tommy Tang's new branch opened in TriBeCa two weeks ago, and so far, the crowd is young but not glamorous—slouchy sweaters, frizzy hair, last summer's hoop earrings. But Tang is encouraged by his bi-coastal customers. "My food was well received, so I said, 'Why not?' "

Some chefs are caught between coasts: Joachim Splichal, who left Max au Triangle in Los Angeles to consult at Q.V., says he's "consulting here *and* in L.A. until I decide where I want to be. In L.A., restaurants open like new movies. People see the movie twice, then go to another. Here, people are consistent. They come back, and don't mind paying $100 for dinner."

JANE FREIMAN

Photographs: left, Patrick Harbron; right, © 1986 Frederick Charles. Illustration by Robert de Michiell.



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THE ART OF THE BODY

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RUTH RECOMMENDS

BY RUTH GILBERT

Radio City Music Hall's "Magnificent Christmas Spectacular" (November 14 through January 8, 1987) features 117 performers—including 36 Rockettes, 32 "bears" dancing to "The Nutcracker" Suite, ice-skating snowmen, etc., etc., etc.

'SMILE'

From left, Renee Veneziale, Lauren Goler, and Veanne Cox are "Young American Miss" contestants in the musical by Marvin Hamlisch and Howard Ashman. Previews start November 14 at the Lunt-Fontanne.

'I PURITANI'

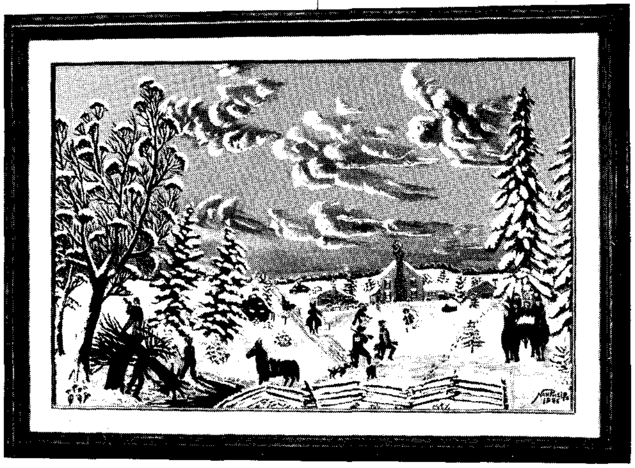
A gala performance of Bellini's opera honors the twenty-fifth anniversary of Dame Joan Sutherland's Metropolitan Opera debut. Above is the diva as the sorely beset Elvira. November 14 is the date to remember.

SIR ALEXANDER KORDA SERIES

The Regency's program, November 16 through December 13, is full of gems. The opening bill features Charles Laughton (above) in The Private Life of Henry VIII *and Marlene Dietrich in* Knight Without Armour.

THE BIG APPLE CIRCUS

Equestrienne Katja Schumann is part of the fun November 13 through January 4, 1987, under the big tent at Lincoln Center's Damrosch Park. There are trampolinists, jugglers, a dog comedy act, and more star-studded spectacles from around the world.



'FIRST SNOW OF THE SEASON'

Nan Phelps, 81, has a one-woman show at the Jay Johnson America's Folk Heritage Gallery through November 20. This country scene is based on her memories of farm life.

Photographs: top left, Martha Swope; top right, Martha Swope Associates/Linda Alaniz; bottom left, J. Heffernan.

Happy Housewarming Neighbors! The Russos
Marguerite — To keep ya warm when I'm not there!! "Marcello"
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Season's Greetings The Brodys
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NEW YORK

PARADISE POSTPONED

ARE THE SUBWAYS IMPROVING FAST ENOUGH? • BY MARILYN WEBB

DURING THE MORNING RUSH hour one day last February, a 38-year-old Brooklyn man named Bernard Weiss squeezed onto an F train headed for Manhattan. He was standing by the doors reading the newspaper as the train pulled out of the Bergen Street station. Suddenly, the doors opened and two people started to fall out.

"I caught one girl by one hand and the man by the pants," Weiss later told reporters. "But I was losing my balance, so I had to lock my foot around the arm of the seat." Other passengers hauled them all in while the train moved on. The doors had opened in four of the eight cars, and they stayed open for about two minutes before the motorman realized what had happened and stopped the train.

The two subway officials in charge, Robert Kiley, chairman of the Metropolitan Transportation Authority (MTA), and David Gunn, president of the New York City Transit Authority (TA), vowed to fix the door problem immediately. But a month later, Assemblymen Oliver Koppell and Jerrold Nadler called in Gunn and his top officials to testify at a public hearing.

Nadler subsequently charged that the doors wouldn't have opened had the TA used a corrective plan designed by one of its chief engineers eighteen months before. Instead, Nadler said, the engineer was fired—for cursing on the job—and nothing was done until a day before the hearings. That's when Gunn announced a repair plan—but the doors won't all be fixed until 1990.

So far this year, mechanical failures have caused doors to open 60 times on moving trains, up from 38 times in 1985. In 1984, they opened 51 times, and in 1983, the year before Kiley and Gunn took over, they opened only 21 times.

"To me, the hearings were clear," Nadler says. "I'd been a supporter of Gunn and Kiley before, and in the hearings we found [that Gunn and his staff] were lying through their teeth" about getting the doors fixed fast. The doors, however, turned out to be just the beginning of their problems.

Since February, Kiley and Gunn have been under siege. Nadler, Koppell, and State Senator Franz Leichter have attacked them for compromising the safety of subway riders. Transit unions have run a $200,000 newspaper ad campaign demanding that Gunn and his staff be fired. Sanford Russell, the inspector general appointed by the governor to oversee the MTA, accuses Kiley-Gunn officials of having "exorbitant" salaries, being lax with transit contractors, and jimmying train performance statistics to make service look better than it is. What is going on?

In 1981, the State Legislature authorized an $8.6-billion, five-year fund to fix up the ailing MTA; $5.6 billion of the money was earmarked for the subways. The money is about to run out, and this fall, the MTA board will ask for an additional $8.3 billion for a second five-year plan. (Actually, all but $3.3 billion of the money is already accounted for—from city, state, and federal sources.) But to completely repair New York City's subway system, the board says, $1 billion would be needed for each of the next twenty years.

The money has an impact on fares. In 1980, a subway token cost 50 cents. Since then, the price has gone up four times, to $1. Part of the $8.6 billion came from the sale of fare-backed bonds, so interest payments were passed on to riders.

The Kiley-Gunn team, which took over about three years ago, faced a legacy of neglect, high-level deal-making, and scandal that had nearly caused the subways to collapse with decay. They also confronted several strong unions—and they brought along their own reputations for being aggressively anti-labor. "We are in a fight with the unions to control the

TA president David Gunn and MTA chairman Robert Kiley.

Visum

PHOTOGRAPHED BY GERD LUDWIG

HEAD START: *When Kiley and Gunn arrived, about three years ago, New York's subway system was in its worst shape ever, but they had one big advantage over their predecessors—more money.*

subways," claims one top TA official.

The transit unions argue that the Kiley-Gunn administration is so intent on breaking the backs of unions that it is jeopardizing the safety of both riders and transit workers.

With the Legislature about to decide on more MTA money, it's an appropriate time to take a hard look at Kiley and Gunn and pose some central questions: Has service improved? Why are the critics so upset? Are the subways safe for transit workers and riders? And should Kiley and Gunn be allowed to stay?

A CLEAN, WELL-LIGHTED PLACE: *Inside a Bombardier.*

THESE DAYS, THE subway news isn't as alarming as it was not long ago. In 1970, one woman died and 53 riders were overcome by smoke in a fire on the Lexington Avenue line. In 1973, one person died, at least 18 were hurt, and 1,000 riders were trapped in a cave-in and fire in the IRT tunnel from Queens.

Since Kiley and Gunn took over, there have been fewer fires on the main lines and fewer collisions and derailments due to faulty tracks. Half the subway trains—or about 3,000 cars—are now graffiti-free. There are 1,375 new subway cars (794 already in service), and 200 more were just ordered. Over 60 miles of track have been rebuilt.

For all that, more cars fail to leave terminals on their scheduled routes. The number of fires in trains is up. More cars uncouple, and if critics are right, faulty new equipment may cause serious malfunctions of brakes, couplers, track signals, and switches.

The system is still in trouble. Though subway ridership has held steady at about 1 billion a year for ten years, private bus, van, and car services are stealing passengers. Cities like Toronto and Paris have quiet, clean trains, but New Yorkers have to endure delays, breakdowns, filth, crimes, fires, graffiti, faulty signs and air conditioners, and, now, a triple-digit fare.

The man who is paid $150,000 a year to fix all this sits in his office, models of old stagecoaches on a shelf behind him, his public-relations man on his right. Robert Kiley, 51, trained for his management job in the ranks of the Central Intelligence Agency, eventually serving as assistant to CIA director Richard Helms. He ran Boston's transit system from 1974 to 1979, before becoming a management consultant. David Gunn, 49, was Kiley's director of operations in Boston; in 1979, he took over the Philadelphia system, and from there Kiley brought him to New York, where he's paid $140,000 a year.

"A lot of the problems raised now are problems that have persisted for years and years because of decay and poor management," Kiley says. "I ask myself, What were these people doing for the past twenty years? There wasn't a grinch who stole the subway."

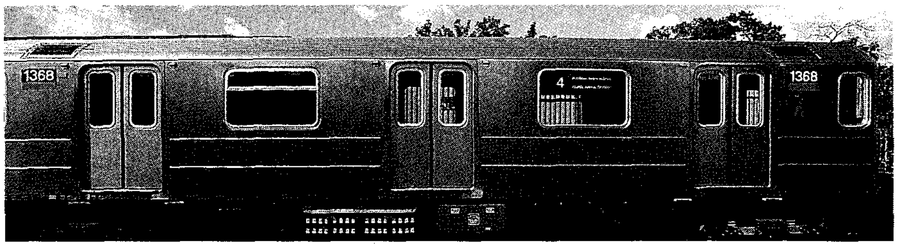
Well, not a grinch, but Robert Moses. As recently as the 1950s, New York's subway system was the safest and most efficient in the nation. But Moses, the builder of New York's roadway system, started the subways on their decline when he traded maintenance dollars for parkways and bridges.

In 1966, John Lindsay had a face-off with the obdurate founder of the Transport Workers Union (TWU), Mike Quill, and finally agreed to a generous TWU contract. Two years later, the workers were granted early paid retirement after twenty years, a provision that saddled the city with a mountainous pension obligation and left the TA with a great shortage of skilled technical workers. When the 1975 fiscal crisis hit, maintenance funds all but dried up.

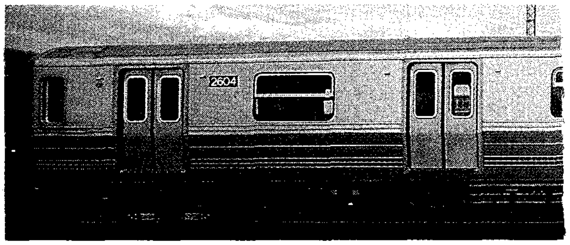
After Lindsay's encounter with Quill, the State Legislature set up the MTA board. Today, Kiley is clearly boss, without direct accountability to any single elected official. On the third Friday of each month, he sits at a U-shaped table at MTA headquarters at Madison Avenue and 45th Street, presiding over a meeting of the fourteen-member board.

Kiley describes Gunn as a "trolley jolly." One Monday in August, Gunn left the TA offices at Jay Street in Brooklyn to give me a conducted tour. We caught an A train up to Fulton, switched to a No. 2 to 42nd, took the No. 7 to Grand Central, rode back downtown on the No. 4, and switched to the A again at Fulton. He examined every car for graffiti. Gunn considers the new cars his babies, though they were ordered by his predecessors, Richard Ravitch (MTA) and John Simpson (TA).

Waiting on the platforms, he pointed at the trains rumbling past, calling out the model names. The shiny No. 1 (on the West Side IRT) and No. 6 (on the Lexing-



The Japanese Kawasaki.



The French Westinghouse-Amrail.

ton Avenue line) trains are year-old Canadian Bombardiers. The No. 4s on the Lexington Avenue line are two-year-old Japanese Kawasakis. The caboose-red No. 7s on the Flushing line are Gunn's favorites—overhauled R-36s painted "traditional railroad red." One hundred of the 225 new French Westinghouse-Amrail cars have gone into service on the BMT line; another 200 French cars have just been ordered.

Gunn grew up in Boston, and after getting an M.B.A. at Harvard, he worked for the Sante Fe, the New York Central, and the Illinois Central railways. "When I was growing up, I used to ride the commuter trains into the city with my father," he said. "Then I'd turn around and go home, just for the thrill." Old kerosene railroad lanterns light his apartment.

At 42nd Street, a woman recognized him. She walked over and snapped, "Don't listen to anything he says. The subways really stink." The day before, it had taken her two hours to get to Brooklyn. Gunn was visibly pained.

TWENTY YEARS AGO, THE AVERAGE distance city subway cars traveled before they broke down—the statistic used by transit experts to measure subway health—was 34,294 miles. A healthy fleet should average 25,000 miles. When Kiley arrived, the average was just 8,619 miles. The higher breakdown rate meant more time and money spent on repairs, more trains out of service, more delays for riders, more crowds, and more safety hazards.

The number of trains that bypassed stations in the early 1970s was 12,720; in 1983, it was 33,945. That same year, three out of every ten trains failed to complete their routes within five minutes of the scheduled time—the worst on-time performance in the recent past.

By 1984, the subways were in the worst shape ever. But Kiley and Gunn had one big advantage—more money to spend than any administration in years, and new trains and miles of track already ordered by their predecessors. Gunn's job was to make sure the new tracks and cars were integrated into the system safely, and he also added a mandate of his own—to make subways graffiti-free.

Gunn imported his own high-salaried management team, got the State Legislature to create 1,200 management jobs outside the civil-service system to make his managers accountable, and began to go after the unions—a move many straphangers cheered. He took control of work assignments, job definitions, and overtime.

The unions now claim their members have virtually no power—no power to strike, no power even to protect themselves from hazards on the job. The state's Taylor Law, passed in 1967, forbids strikes by government workers, but the unions say it has tied their hands in other ways too. "Each union member who struck in 1980," says TWU spokesman Peter Lynch, "had to pay $1,000 to $1,800 in fines. In addition, the union had to pay $1.2 million." Members can't afford to strike again, Lynch says, but since all disputes must now be settled either by discussion or arbitration, the union has to bear the costs of repeated arbitration.

In the past, the unions didn't emphasize safety issues, and during the fiscal crisis, they made fewer financial demands in exchange for many of the work rules that are now being eliminated. As Gunn has moved on union rules, the unions have opened up the issue of safety.

Mayor Koch applauds the Kiley-Gunn performance, saying there are signs of dramatic subway improvements. "Most people would have walked away, because it was an impossible job," Koch says. But Governor Cuomo has reservations. "The pendulum has swung the other way, and now the TA needs to move forward *with* its employees," he says. In his view, management may have gone far enough.

NEW CARS AND PARTS

THE SUBWAY SHOPS ARE scenes of some of the heaviest industry in New York. Trains for the IRT lines are serviced at 207th Street in the Bronx. A shop in Coney Island serves the IND and BMT lines. Both shops look like something out of a World War II movie—huge sheds where 2,000 mechanics work on trains, some of the cars 38 years old.

To walk through them is to feel dwarfed. Each section is a mini-factory—hundreds of undercarriages with their wheels and motors belly-up, couplers stacked, scores of car bodies lined up over open pits. "The technology," Gunn says, "was frozen in the 1940s."

When the TA buys cars (at $1 million each), it requires that they pass a complicated series of performance tests. The final test is a 30-day, 24-hour-a-day run without a major breakdown. Gunn took over in 1984, just as 325 silver Japanese Kawasaki R-62 cars were about to complete their 30-day run. These trains were the first in the history of New York's subways to be manufactured abroad.

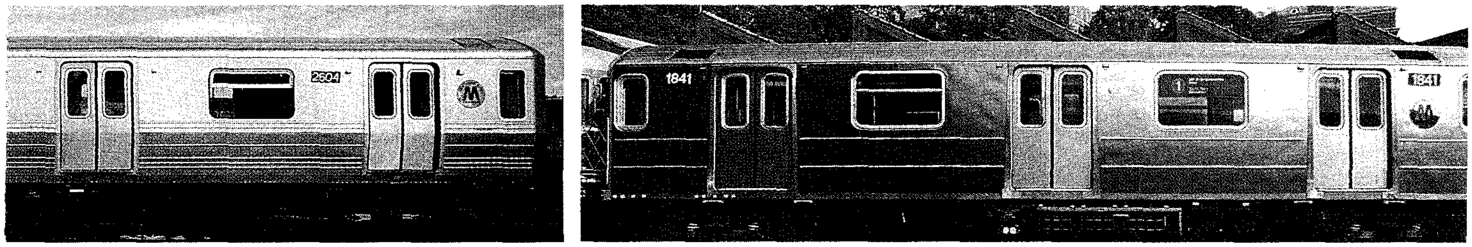
They arrived in the aftermath of a major scandal over the 1,049 R-44 and R-46 cars that now run on the A and F lines. Those cars, bought in the 1970s, turned out to be lemons. In 1977, a serious accident caused in part by a faulty R-46 train led to charges of graft and cover-ups and the resignations of a number of top TA officials.

When Gunn took over, the one thing he wanted to avoid was a repeat of the new-train scandal. Yet the Japanese cars were arriving at a time when management controls were uncertain.

Gunn was understandably nervous, but his anxiety may have caused him to overreact. Al Garner, the engineer who might have fixed the doors on Bernard Weiss's train, was part of the team that was about to accept the Japanese trains. Garner, 49, is a feisty TA veteran, and at the time he was the director of engineering. He had been appointed to test the Japanese cars, partly because of his record for independence. "I had complained bitterly about the cracks in the R-46s," Garner says, "but when I bitched to the chief inspectors, they told me to keep the f--- out of it." Some of those inspectors were involved in the scandal.

Gunn, being new, didn't know Garner, and he didn't trust the TA's engineering expertise. The two clashed right away. Under oath at Nadler's hearing, Garner testified that Gunn let him know through A. Richardson Goodlatte, the TA's new chief mechanical officer, that he'd better "find a way" to reject the R-62s.

Gunn says he was trying to delay spending money until he could determine what had gone wrong in the past. But Garner thought Kawasaki could sue,



The Canadian Bombardier.

BREAKING UP: *Even the new Canadian and French cars have been hampered by faulty parts, particularly couplers made by an American firm. Each year, more trains come uncoupled en route.*

since the trains were fine. He went ahead and accepted the trains.

(Garner, meanwhile, was transferred to the door problem. "I told the shop supervisor, Ron Davis—a man who kept a bullwhip on his wall—to give me the f---ing cars to run tests for the doors," Garner says. Davis, who has since died, refused. Goodlatte then fired Garner for cursing at Davis. Today, Gunn says Garner's solution was merely conceptual.)

Gunn's team took over the inspection of the next batch of new trains, but it may not be doing as well as Garner. TA data are not always reliable, since the figures sometimes differ from document to document. Still, even using TA figures, Garner's two-year-old Japanese cars are doing far better than the Canadian Bombardiers accepted a year ago by Gunn's team—as of July, an average of 67,814 miles between breakdowns, compared with 28,536. Since then, the TA says, its mileage figures have improved considerably. In September, the Japanese cars were up to 94,670 and the Canadian ones up to 61,644. But the 225 French cars accepted in May were doing only 12,368.

Beyond that, if comparisons are made between the mileages of all three of the new cars four months after each group went into service, the Japanese cars still do much better.

OVERCROWDING *has grown worse, as more trains are being held back in the terminals.*

ALTHOUGH THE JAPANESE have made the cars with the best mileage record so far, this summer the State Legislature passed last-minute legislation that effectively restricts the bidding on the next round of purchases to the French. Steve Polan, the MTA's general counsel, explains that under a purchase option, the French cars could be ordered immediately, and the MTA wasn't sure the Japanese could deliver cars within the time limit. The Japanese maintain they could have met the deadline.

Nadler voted for legislation. "It was either funny business going on or sheer screwup," he says now. "The Legislature was, in the kindest way, misinformed. I won't say lied to. It was told that the only possible source [of new cars] was to exercise the option [on the French cars]. In fact, that statement wasn't true."

Some critics—Nadler among them—cite the mileage figures to make the case that TA management isn't qualified to make engineering and inspection decisions. For example, David Feeley, the senior vice-president of operations, who makes $115,000 a year, supervises engineering and oversees new-car purchases and overhauls. Yet he does not have a bachelor's degree.

"You have a lot of people making engineering decisions who really don't know what they're doing," claims Alan Howard, of AFSCME Local 375, the engineers' union. "Unfortunately, you don't see the results until there is a disaster, like NASA had with the *Challenger.*"

Gunn claims Feeley and his other top men are managers only, and don't make engineering decisions. They all came with him from Boston and Philadelphia. "They are the best transportation executives in the country," Kiley says.

Perhaps more worrisome is the fact that the TA is still rebuilding its engineering staff—and doesn't pay enough to be competitive with private industry.

The Canadian and French cars have been hampered by faulty parts. Among other problems, both cars have couplers and brakes that are of questionable quality, most of them made by the Westinghouse Air Brake Company (WABCO). WABCO is a 117-year-old firm that was bought in the late 1960s by American Standard, Inc. Since then, union officials say, the quality of WABCO parts has declined.

Over the past few years, the number of trains that have uncoupled has steadily risen. Nine cars came apart on moving trains in 1984, 10 in 1985, and 25 by September of this year. Last spring, nearly 1,000 riders were stranded beneath the East River after cars uncoupled.

Gunn has isolated hundreds of flawed parts, and he's helping WABCO repair them. But TWU workers say they aren't so sure the patch-up repairs will continue to work. "Our guys are getting a lot of substandard stuff," says the mechanics' representative, "and they are having to spend time making it so it fits."

In its only comment on the matter, American Standard said that the company is working with the TA and that riders are safe.

"The railroad industry is dying," Gunn says. "There are only 300,000 people left in the whole industry, not including transit, when there used to be 1.4 million after World War II." WABCO has made most of the TA's 10,000 couplers, and there isn't a lot of competition.

Since taking over, Kiley and Gunn have overseen the installation of 60 miles of new track—probably their crowning achievement. Three years ago, track conditions were in a crisis—derailments had reached a high of twenty, according to a report by the inspector general. The TA was supposed to be inspecting tracks twice a week, but in 1984, only a quarter of them had been inspected that frequently. By 1985, all mainline tracks were being inspected twice a week. By the end of September, 400 dangerous sections had been repaired. Now old track lines are being completely rebuilt, reducing the risk of derailments and collisions.

Yet some of the track switch and signal equipment is made by another American Standard subsidiary, and its quality has also been questioned. Nadler will hold hearings on the matter this week.

What does the report card say about Kiley and Gunn's ability to put new and safe equipment into service? Better than recent administrations but not good enough.

If the most recent mileage reports are

correct, the Canadian cars are coming up to the level of the Japanese. Both will significantly raise the quality of the subways. But the low mileage of the French cars between breakdowns is troubling, especially since more of those cars have been ordered.

What's more, it's still not clear whether this administration has managers with enough engineering expertise to maintain quality control, particularly at a time when a large number of faulty parts seem to be finding their way into the system.

SERVICE

FOR THE TYPICAL RIDER, THE best measure of subway performance is the statistic called terminal abandonment—the number of trains that fail to leave the terminals. Obviously, as more trains leave the terminals, more trains will be on the tracks, and passengers will experience shorter waits and less crowding.

By that measure, the TA is falling behind. In 1983, the year before Kiley arrived, about 150 trains a day (out of about 6,000) failed to leave the terminals—usually because of mechanical failures. Today, the figure hovers around 200. "The fleet they are repairing in the shop has slipped," says Dan Scannell, first vice-chairman of the MTA board and chairman of the Transit Authority Committee. Maintenance problems have increased, possibly because in reorganizing the work force, the TA has lost about 800 maintenance workers.

TA spokesman John Cunningham claims that more trains are being held in the terminals because the TA is applying standards that are more rigorous than those used by previous administrations. "Why bother to send out trains that will just break down?" he asks. However, trains on the tracks are breaking down more than ever before. En route abandonments averaged 108 a day in 1983; now the figure is up to around 135.

DIRT *remains a problem, though improvements are cited.*

Cunningham says that track repair has also kept some trains in the terminals. The repairs cause delays en route, and rather than allowing trains to bunch up, the TA simply holds some back.

Another measure of service, on-time performance, seems to have improved in the last three years. Here, again, Inspector General Russell has challenged the TA's figures. But, giving the TA the benefit of the doubt, the reports show that 44.6 percent of scheduled trains were on time in 1983, and 87.9 percent last year.

One common source of delay en route is a fire in a car, and the number of these fires increased from 2,147 in 1984 to 3,090 in 1985. The TA claims the increase is due to better reporting, but Russell disagrees. "The rise was due to three maintenance factors," he says. "A large percentage of cars exceeding the prescribed inspection intervals, a decrease in maintenance employees, and the continued vacancies in car-maintenance supervisory positions." The TA says that in any case, the fires today are less serious. For riders, though, that still means delays.

Worse still is the news about the average distance that the fleet runs between breakdowns. Kiley says it has gone from 8,600 miles in 1983 to 9,500 in 1985. But Russell says Kiley got those figures by changing the way mileage is measured. The inspector general claims the true 1985 figure could be 1,400 miles lower. If Russell is right, the older cars in the fleet are declining rapidly—which could mean more delays for passengers.

Similarly, Kiley and Russell can't agree on whether there have been significant improvements in the air conditioning, the destination signs on cars, the quality of PA systems, and the elimination of much of the dirt from the floors. Kiley's figures indicate some improvement, but Russell charges that standards of measurement are so imprecise that it's hard to tell. The very fact that the two disagree is probably a good indication to the average rider that the improvements—if there are any—are minimal.

On the other hand, there are some major service improvements. Although a lot of skeptics said it couldn't be done, half of the cars now are free of graffiti. Using military jargon like "major hit," "breached perimeter," and "pacified lines," Gunn went after dirty trains almost as if he were in battle. An army of cleaners now check specified trains at the end of each run, rubbing off what they can and taking the "major hits" out of service, to be sent to the chemical car washes. In some yards, attack dogs guard the clean trains every night.

GRAFFITI *was a Gunn priority from the start, and he's cleaned up half the cars in the fleet.*

So far, the No. 4 and 7 lines are clean, as are the E, F, N, JFK Express, and the 42nd Street shuttle. On the other hand, the B, K, M, 3, and 5 lines are still among the nation's dirtiest.

"[It's] a tale of two subways," says Gene Russianoff, staff lawyer of the Straphangers Campaign, a citizens' group. "We found one part of the system composed of lines with new and rehabilitated trains that work; the other, with cars that often look like the subway equivalent of abandoned housing."

A double standard also exists in subway stations, with 26—notably Astor Place—being rebuilt and others still old and decrepit. Another nineteen would be rebuilt under the next five-year capital plan.

In general, Kiley and Gunn say that real service improvements won't be felt until 1989 or 1990. By that time, they expect that all the cars in the fleet will be either new or overhauled.

SAFETY

THIS SUMMER, HOSTILITIES over worker safety came to a nasty head. Behind the Coney Island train shop is a $23-million enclosed automatic car wash that spews harsh toxic cleaning fluids intended to remove graffiti. The car wash can hold an

IN HARM'S WAY: *Since last spring, thousands of signs have been posted warning passengers not to lean against the subway doors. So far, no one has fallen out, but the doors keep opening.*

entire eight-car train. But frequently, these days, it sits empty, its brushes silent, its bearings and miles of cable pulled loose and broken. The contractor that built it keeps returning but, so far, has been unable to get it working steadily.

Gunn had set ambitious productivity goals—3,000 graffiti-free cars by October. But one day in July, as the car wash was running, the cables ripped off their bearings. To keep things going, someone in charge ordered the motormen to drive the trains through.

The men didn't want to be inside an enclosed car wash that sprayed toxic chemicals, so they refused to go. Each day, for the first three days, five of them were suspended. On the second day, George McDonald, the safety director for the TWU, trooped in.

"I said, 'If a window breaks, how does the man call you?' " McDonald remembers. "They said, 'He can't.' 'Well, how do you get him?' I asked. They said, 'If the train stops, we'll look.' It wasn't built for men to go in." On the fourth day, the car wash was stopped after McDonald threatened to sue, claiming it was violating state labor laws on the health and safety of workers.

Why did the TA try to force the men through?

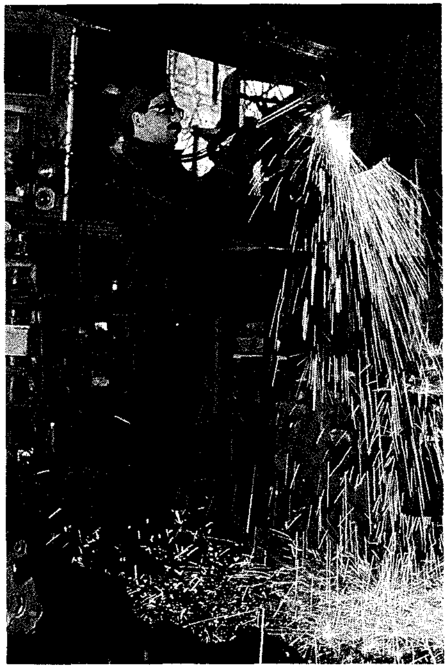
"I asked the same question myself," says Gunn. But McDonald claims the reasons aren't hard to understand. "Most of these are minority workers. They have burns on their hands and arms and won't go to compensation. They are scared of losing their jobs."

THE TWU AND LOCAL 375 have opened up a broad campaign against management's alleged safety abuses of workers. So far, the unions have found some official support. "For many years, there has been a pattern of ignoring safety issues," says Carlin Meyer, head of the labor bureau in the state attorney general's office. "[It] reflects an attitude that keeping the trains running is more important than workers' safety."

Kiley and Gunn insist that they're doing what they can to protect workers. They have set up a safety department, the first of its kind in the subway system. And they've introduced new safety procedures. But the consensus seems to be that they need to do more, faster—particularly in training and protecting the thousands of workers who deal with toxic substances.

As for rider safety, the continuing opening-door problem suggests the situation today. Since last spring, thousands of decals have been attached to subway doors, warning riders not to lean against them. So far, no one has fallen out, but the doors keep opening—even on some of the new cars.

Unlike ten or fifteen years ago, a passenger is less likely to be caught in a major accident, such as a derailment, collision, or large track fire. But equipment problems—door openings, uncouplings, and fires in car motors—could cause smaller, though deadly, accidents. The progress in reducing accidents of this kind will depend very much on how well the TA can monitor the influx of new parts.



MINI-FACTORY: *In the Coney Island car shed.*

Crime statistics for 1985 showed that you're more likely to be a victim of a robbery or violent crime on the street than in the subway. The current TA management—which runs the Transit Authority Police Department together with the city—can put more officers on the beat, however. A 1975 hiring freeze reduced the Transit Police force to 2,500 in 1980. Since then, a hiring surge has raised the force to a recent high of 4,000, though there hasn't been a serious dent in subway crime.

Riders were slightly less likely to be robbed or raped in 1985 than in 1981, but they were more likely to be assaulted. For the first nine months of this year, crime on the subways has increased.

"The city police have also had a big increase this year," says Bill Murphy, the Transit Police spokesman, "and they say it's because of crack." Robberies, especially of handbags and jewelry, in Brooklyn and Queens are on the rise, and in those areas the TA has added more police on trains and station platforms.

SINCE THE MTA WAS FORMED, IN 1968, most management teams have had only about two years to prove themselves. That has led some critics to say that Kiley and Gunn have had their time and been found wanting. But turning around an operation like the New York City subway system takes more than two years. Kiley and Gunn should be given the chance to improve on their record so far.

However, subway management needs to be watched more closely. Splitting political oversight between the mayor and the governor means that no single elected official is in charge.

As the Legislature prepares to make a decision on MTA funding, among the reports it will consider is one by Felix Rohatyn, one of the architects of the city's financial recovery. Rohatyn, who studied the MTA at the request of Governor Cuomo, says that if the subways are to continue rebuilding, more repair money is needed. Yet it isn't clear whether the first $8.6 billion was well spent. In the future, Rohatyn says, the MTA's spending needs to be watched.

"The alternatives are to set up an entirely separate financing structure, like the Municipal Assistance Corporation, to raise money and funnel it back to the MTA, like we did with the city, or to put a control mechanism into the MTA itself, like change the board or create an audit or finance committee," Rohatyn says. His report suggests that new cash for the system should probably come from tax money, since burdening the fares with more bond debt is likely to spell disaster.

Overall, in comparing the subway system today with the system ten years ago, Gene Russianoff of the Straphangers Campaign probably sums up the situation best. "I don't care whether it's better or worse," he says, "but it's terrible the way it is." New York's subways still have a long way to go. ■

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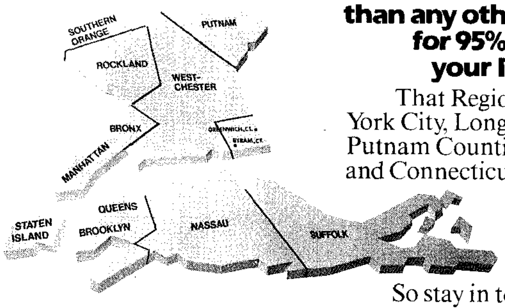

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A JEWISH REVIVAL ON THE UPPER WEST SIDE

The New ORTHODOX

BY CATHRYN JAKOBSON

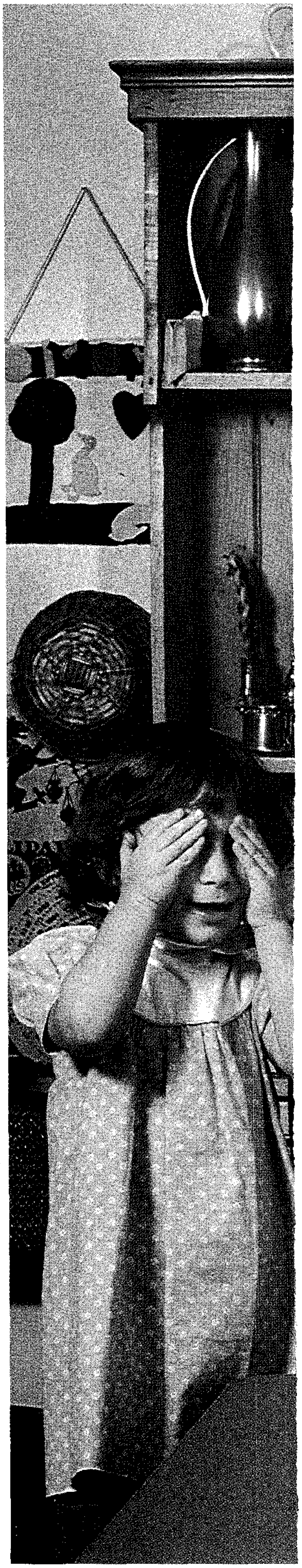
THREE YEARS AGO, ELLEN AND MARK GOLDSTEIN (as we'll call them) were no different from a lot of other people on the West Side. He was a Wall Street lawyer. She was a writer. They had each other and a $250,000 co-op on West End Avenue. They figured they should be satisfied.

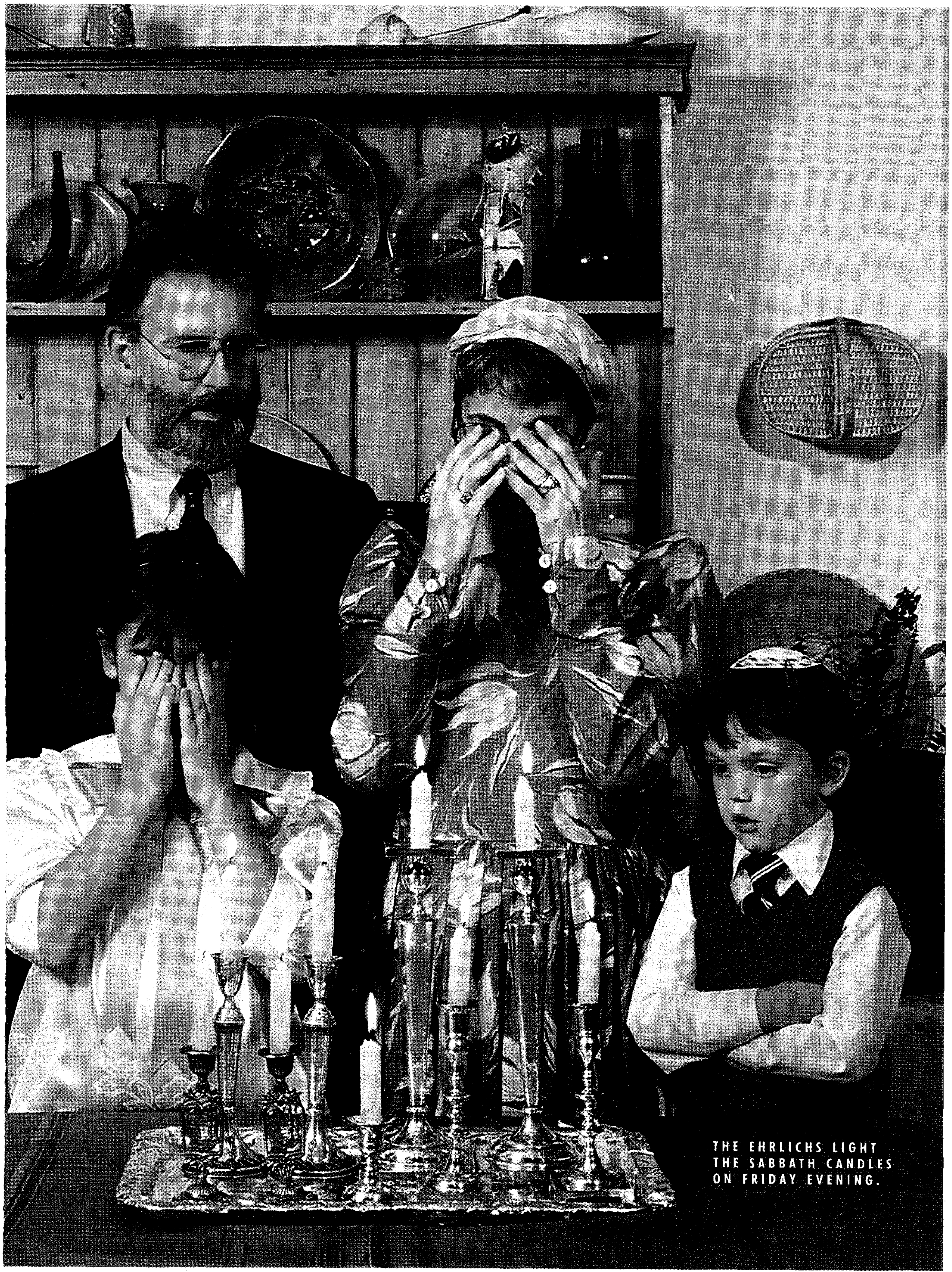
They weren't. Somehow, the prospect of a summer house or a new car seemed hollow. "We'd grown up believing that we could have anything, do anything, be anything," says Ellen Goldstein. "We were overwhelmed by the constant pressure to buy things, to go places, to know everything that was new. It didn't make us feel good. To us, it felt empty."

Neither of the Goldsteins had grown up in a highly religious environment. Their families' identification with Judaism was purely cultural. Like many American Jews, they went to synagogue three times a year, on the High Holidays. Their relation to their religion, though, was ambivalent. Ellen's mother kept a kosher home, but when the family went out to dinner, they ate shrimp. Mark's family made sure that he had a bar mitzvah. After that, they let him play ball or go hiking on Saturdays.

From their front window on Saturday mornings, the couple saw a stream of well-dressed people, the men in yarmulkes, on the sidewalks of West End Avenue. One day, the Goldsteins followed them to Lincoln Square Synagogue; they were astonished to find that it was an Orthodox *shul.* When they'd think of Orthodoxy, they'd think of the diamond district, of 47th Street Photo. Where were the long black coats and black hats? The crowd that gathered in front of the synagogue on Saturday morning was affluent and attractive. These people seemed to be having a wonderful time. The Goldsteins signed up for a course called Basic Judaism.

During the next two years, they took the road to becoming observant Orthodox Jews. It was a slow process. "We stepped into the waters very gingerly, evaluating every move," says El-





THE EHRLICHS LIGHT THE SABBATH CANDLES ON FRIDAY EVENING.

PHOTOGRAPHED BY ALON REININGER

FOR SOME PEOPLE, ORTHODOXY HAS BROUGHT CALM. "IT IS THE ANTITHESIS OF YUPPIE-ISM," SAYS ELLEN GOLDSTEIN.

len. For the first months, their observance was erratic. They would go to synagogue on Saturday and then, instead of heading home for a traditional Shabbat lunch and quiet, contemplative afternoon, they would go shopping.

In time, they gave up trips to Zabar's and trips to Vermont. They began eating kosher. Ellen swore off shrimp. Because of the prohibition against using fire—or, in modern terms, electricity—on the Sabbath, Mark gave up watching football and even the World Series. They made their kitchen kosher. That meant taking the oven apart, scrubbing each piece, and then turning the heat up all the way. It meant giving away all of Ellen's carefully collected flea-market crockery. What was left they boiled thoroughly and took to the *mikvah*—the ritual bath—on West 78th Street, to be dunked and sanctified.

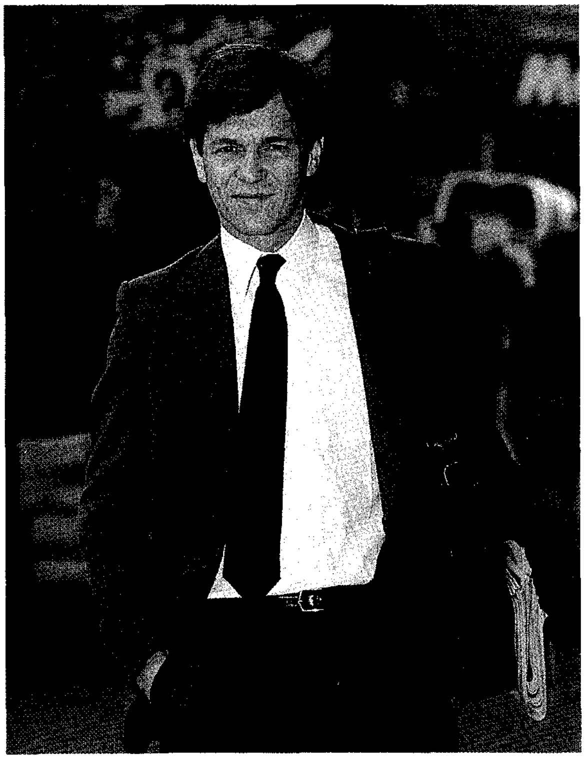
Mark began to say *Shacharit*, the morning prayer, as often as he could, though it meant rising an hour earlier. Sometimes he'd put on the tefillin (leather straps and leather boxes containing biblical passages on parchment). It was a start. They didn't try to be perfect. There were areas of observance where they fell short, but they took heart in their rabbi's words: How much they did wasn't what was important. What mattered was that they were trying. The weekend after they finished making their kitchen kosher, they conceived their first child. "We thought that was a nice touch, a present," says Ellen. They named their daughter Sarah, and Ellen stopped working to stay at home with her.

WHY WOULD PEOPLE who could have all the sensory pleasures of the Upper West Side choose to adopt a restrictive way of life? Why, in an age of technological ease, would they choose to forsake some of the things that the rest of us take for granted?

The people making this sweeping change in their life grew up in a secular world. They went to good colleges and got excellent jobs. They didn't become Orthodox because they were afraid, or because they needed a militaristic set of commands for living their lives. They chose Orthodoxy because it satisfied their need for intellectual stimulation and emotional security.

For the Goldsteins, Orthodoxy has brought a calmness and a certainty. "It is the antithesis of yuppie-ism," says Ellen. "You learn immediately that you aren't the most important person in the world. There's a higher authority—there's God, and he says no. I like the feeling that there are limits."

"Once you've played all the tennis you can play, what then?" asks Feld. "There had to be more."



LAWYER DAVID FELD.

FORTY YEARS AGO, THE UPPER WEST SIDE WAS HOME to several thousand Orthodox Jews. The numbers dropped sharply in the 1950s, as nearly everyone who could afford to fled the declining neighborhood. Now Orthodox Jews are coming back. At the center of the revival is Lincoln Square Synagogue, at Amsterdam and 69th Street, but many of the Orthodox synagogues in the neighborhood—the Jewish Center, on 86th Street; Ohab Zedek, on 95th Street; West Side Institutional, on 76th Street; Congregation Kehilath Jacob, on 79th Street; and Young Israel of the West Side, on 91st Street—are also showing distinct signs of renewed life. Even the *shtiblach*—closet-size synagogues that were moribund for years—are once again busy. There are some apartment buildings on West End Avenue populated almost entirely by Orthodox families.

That Orthodox Judaism is so attractive to so many younger people is reflective of a national trend toward tradition, family values, and conservative thinking. The trend is evident in other faiths as well, even in Manhattan, where a few years ago, organized religion appeared to be on its way to extinction. Riverside Church has 3,300 members, 60 percent of whom are under 45. In just a few years, the congregation of St. Michael's Church, on West 99th Street, has grown from 30 people to between 200 and 300. For Christians and Jews alike, fundamentalism seems to draw crowds. All Angels' Episcopal Church, on West 80th Street, scraped by with 50 members until seven years ago, when a new woman minister with a decided evangelical bent put 400 new faces, many of them young, in the pews.

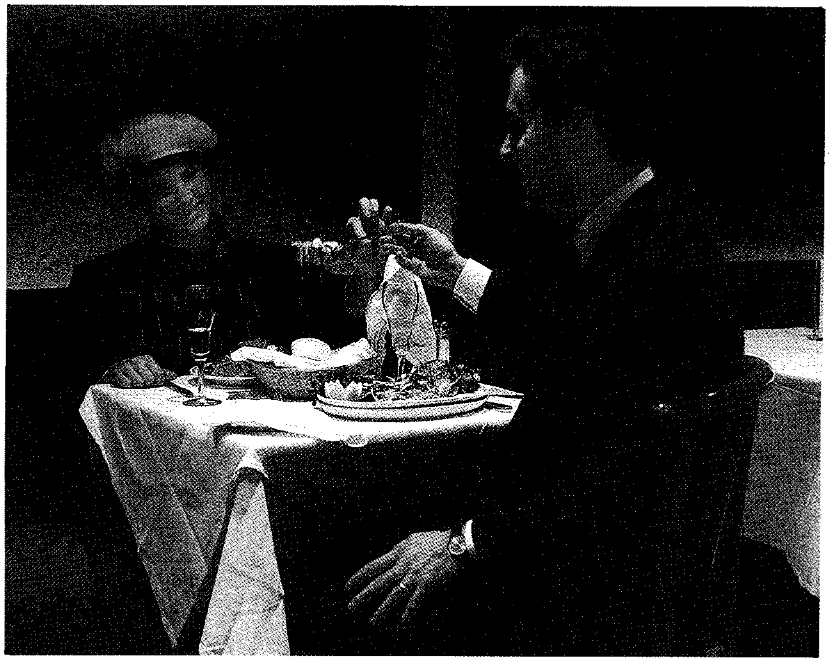
The number of Orthodox Jews is increasing in pockets all over the country. There are more than 1,800 Orthodox synagogues in North America, and about half a million Orthodox Jews in the United States—double the number fifteen years ago. Conservative Judaism is also attracting a new crowd, mostly people who want ritual and tradition but are not prepared to accept some of the more rigid precepts of Orthodoxy, particularly those concerning the status of women. (Orthodox women cannot become rabbis. The sexes are separated in the synagogue, and women are not allowed to read the Torah scrolls during services in synagogue.) Ansche Chesed, a Conservative synagogue on West 100th Street, has in the past five years drawn a large group of intellectuals, many of whom are women.

Unlike their Reform and Conservative brethren, modern Orthodox Jews don't want to become absorbed into secular society. Their goal is to make it in the secular world without diminishing their observance of the Halakah, the commandments that make up the code of Jewish law.

Modern Orthodox Jews are lawyers, doctors, investment bankers, advertising executives, professors, computer experts, artists, writers, and teachers. They are also clerks and secretaries. Many of them are "*baalei teshuva,*" people who grew up with little religious training. The term means "those who have returned," but among the *baalei teshuva* on the West Side, there are more than a few who never practiced their Judaism or who grew up in another religion.

In a matter of months, people who have never had a Shabbat, who have eaten bacon all their lives, not to mention veal with cream sauce, who have never heard of the Halakah, undergo a most amazing transformation.

"It's amazing," says Vivian Relkin, who had been an actress. "Two years ago, you couldn't have paid me to go out with an Orthodox guy."



VIVIAN AND DAVID RELKIN.

LIKE ELLEN AND MARK GOLDSTEIN, many of the newcomers get their start at Lincoln Square. It's a big, bustling synagogue, with over 3,000 members and five Sabbath services. Most of the *baalei teshuva* first go to the beginners' service. On Saturday morning, the room is packed: 50 people seated, another 10 standing, and a half-dozen in the hall. They come because of Rabbi Ephraim Buchwald, a man possessed of zeal, patience, and an abundance of charm. His efforts—and the efforts of those before him, particularly the synagogue's founding rabbi, Shlomo Riskin—have made Lincoln Square well known. Before Buchwald got started as educational director at the synagogue, in 1972, Jewish outreach was virtually unknown, except among the Lubavitcher Hasidim. There are now dozens of programs similar to Buchwald's in synagogues across the country. Buchwald wants more: He's planning to raise money for a national advertising campaign. "Don't fool yourself," he says. "I've got a terrific product. The Torah sells itself. I just market it and package it in a very palatable way."

Most of the members of the beginners' service are young, professional, and single. David Feld, 32, a product-liability lawyer for the Wall Street firm of Fuchsberg & Fuchsberg, plays tennis every morning after he finishes davening (praying). His bachelor kitchen is entirely kosher. He first went to Lincoln Square a year and a half ago.

Feld, an only child, grew up in Kew Gardens Hills, in a family that was aware of its cultural Jewish roots but was not observant. "We did very little," he says. "We had the standard screw-in-the-light-bulb menorah. I went to religious school for a while before my bar mitzvah. I learned how to walk on stilts there, and I learned to play poker, but I can't say I learned anything about Judaism." After his bar mitzvah, he did not set foot in a synagogue for about ten years, until a friend invited him to his son's bar mitzvah. "There was all this getting up and sitting down," he says. "It was bizarre. To me, it looked like mass insanity. It was almost terrifying."

Feld got a job doing litigation in New York. One of the firm's clients was an Orthodox rabbi. "He and his wife were both very nice and very well educated," he says. They kept in touch. One day, the rabbi's 25-year-old daughter had an accident on a bicycle. The rabbi called the young lawyer immediately, and Feld found himself with an Orthodox girlfriend. "I was so ignorant of what her life was like that it was laughable," he says. One night, he suggested that they order in Chinese food. "I told her I knew this place that made the best shrimp." Eventually, he and the woman split up.

When Feld's father died, it seemed like a good time to reevaluate his life. "I wasn't particularly happy," he says. "It seemed to me that there had to be more. Once you've played all the tennis you can play, what then?"

He wanted to find out. Still, it wasn't until a year and a half later that he said to himself, Let's see why all those people are getting up and sitting down. Maybe there is something to it. He talked it over with a friend at the office. "He was like me, a regular New York Jew, who thinks bagels and lox are religion," he says. "But he'd heard about this Rabbi Buchwald at Lincoln Square who had a service for beginners." They agreed to give it a try. "I started going," says Feld, "and I never stopped."

THE BEGINNERS' SERVICE AT LINCOLN SQUARE starts at 9:15 A.M., but only a few have arrived by then. Rabbi Buchwald is davening, carefully enunciating every syllable of the morning prayer in Hebrew so neophytes can get the pronunciation and cadence. Dozens of people rush into the classroom and seat themselves on either side of the *mechitzah*—the partition that divides men from women.

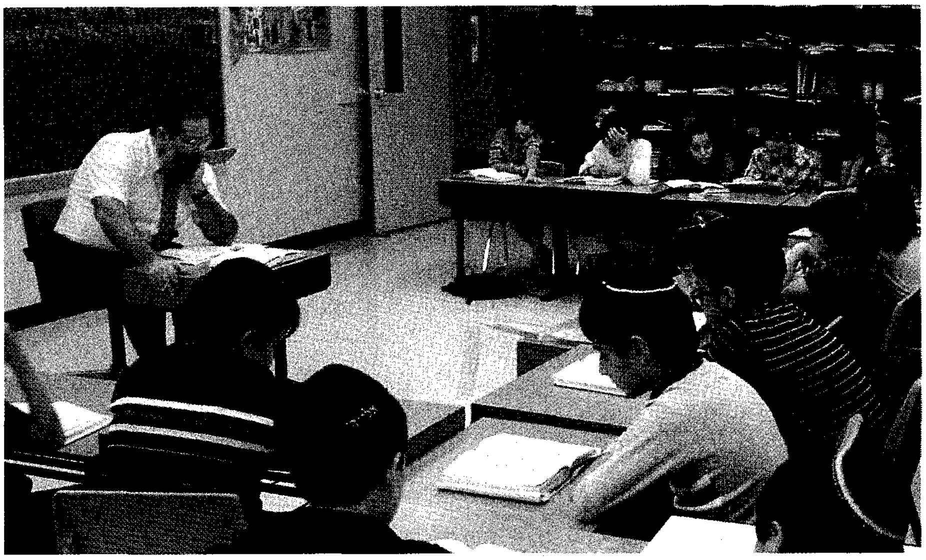
The atmosphere in Buchwald's classroom is intimate and casual. Much of the service is conducted in English. What is in Hebrew is always translated. People continue to walk into the room for the first hour, some carrying gym bags or pocketbooks. They don't know yet that Orthodox Jews don't carry objects on the Sabbath—not even their wallets. Rabbi Buchwald strides around the room, insisting that everyone join in. The D'var Torah is next: Somebody who volunteered the week before will explain what is being studied that day, often with personal reflection on what it means to be a *baal teshuva.* These speeches are thoughtful. They have not been scrawled over morning coffee. Buchwald encourages. "Very impres-

IN TWO YEARS, 90 MARRIAGES HAVE COME OUT OF BUCHWALD’S BEGINNERS’ GROUP, A RECORD HE’S PROUD OF.

sive,” he says to a young lawyer. “When are you going to give up the law and join the rabbinate?”

Beginners are always testing. Buchwald takes on all comers, and although he’s answered these questions a hundred times before, there is nothing pat about his answers. “Why can’t a woman be a rabbi?” “Why can’t a woman wear pants?” “Why can’t you play tennis on Shabbes if you find it relaxing?” “How do you reconcile the story of creation with the theory of evolution?” “How could God, who cares, allow 6 million Jews to perish?” “What’s the matter with a cheeseburger?” “My goal,” says Buchwald, “is to give every adult Jew an opportunity to choose. If they opt out of Judaism, I don’t want it to be because they are ignorant of it.”

RABBI DAVID KAMINETSKY AT THE MANHATTAN DAY SCHOOL.



Our Torah emphasis is traditional,” says Kaminetsky. Accordingly, in the fifth grade, boys’ and girls’ classes are separated.

At the end of the service, Rabbi Buchwald says the kiddush (a Sabbath prayer) over wine or grape juice and cookies. That’s the start of a very sociable half-hour—an opportunity to talk with people you haven’t seen all week and perhaps be introduced to some new members. (In the past two years, 90 marriages have come out of Rabbi Buchwald’s beginners’ service, a record he’s proud of.) Then, for the beginner, it’s off to lunch at the home of a family with more experience. Buchwald makes sure that no one goes home alone. Often, the hosts are Nan and Robert Ehrlich.

ON AN AVERAGE SATURDAY, EIGHT PEOPLE WILL troop up twelve flights of stairs to the Ehrlichs’ apartment near the synagogue. The Ehrlichs, investment bankers in their mid-forties, became observant about eight years ago. Both were born Jewish, but had limited religious education. Robert first went to Lincoln Square to say Kaddish, the prayer for the dead, when his mother died. He went directly to the main service, where the prayers are said in Hebrew. “I was moved by the sound, by the ritual,” he says. “It felt very good to me.” He wanted Nan to join him, but she wasn’t interested. “I’d never had a good experience in a synagogue,” she says. “I went in kicking and fighting.”

But she went—and she liked it well enough to go back. “I still didn’t think it was for me,” she says. “I’d spent a lot of time before Robert and I got married living the life of a contemporary single person, and I couldn’t imagine how I could change.” Slowly, she did. “You don’t just become Orthodox,” she says. “On Friday night, you say, ‘Okay, I’ll light some candles and say the kiddush and then I’ll go out with my friends, like I always have.’ But you like lighting the candles, and you keep doing it, and eventually it takes on meaning.” What you get, says Nan, is “a strong sense of family values. A sense of security. A sense of purpose. You no longer feel like you’re just going through the motions. Life starts to have spiritual meaning.”

For the Ehrlichs, having eight people for lunch on Shabbat, several of them total strangers, is their pleasure, as well as their *mitzvah*—their way of serving God. It is something of a miracle that, with three children under the age of ten and two difficult jobs, they find the time. “Shabbat gives you a new perspective,” says Nan. “First you think, This is impossible; how will I get everything done? Then you find you don’t have less time—you have more. Shabbat gives you peace and space, which I didn’t have. You get rid of a lot of anxiety.”

When the guests are assembled, Robert pronounces the kiddush holding a full cup of wine—at least 3.2 ounces, by Jewish law—ending with the words *borai pri hagafen.* During this prayer, the challah (braided egg bread) is kept covered. Then everyone lines up at the kitchen sink and pours water from a cup with two handles, first over the right hand, then over the left hand; before drying his or her hands, each person recites a benediction that is posted over the sink.

At the table, Robert uncovers the challah and, lifting the two loaves, recites the blessing of the bread. Slices are passed around the table, and Nan brings out platters of food: chicken glazed in a honey sauce, salad, vegetables, and an enormous crock of cholent, a meat-bean-and-potato stew. Nan prepared all the dishes before she lit the Sabbath candles on Friday night.

Between courses, guests sing *zmirot*—song poems from the Middle Ages. There is enthusiasm for “*Yom zeh m’hubod,*” because of its chorus—“Toot-Toot”—which sounds, when done correctly, like the horn on a Volkswagen Bug.

Because some of his visitors cannot read Hebrew, Robert Ehrlich provides books with the songs written out phonetically. Over lunch, people talk about the Torah and about Israel, where the Ehrlichs are building a home and intend to move in a few years. Everyone pays a great deal of attention to the children, who leap, shout, reach, sit on laps, and leave the table without asking permission. In Orthodox Judaism, the joyful noise of children is not suppressed.

What is noticeably absent is the kind of discussion one would expect to hear at any other gathering on the Upper West Side. Nobody speaks of work; that is not an acceptable subject for the Sabbath. Nor is money: Nobody says anything about the price of a co-op or the cost of sending four kids to school. Also missing is vicious gossip. That is "*lashon hara*"—bad-mouthing—and is forbidden by the commandments. When the meal is finished, there is a Sabbath birthday cake (with no candles) for Nan.

MOST PEOPLE, LIKE ROBERT AND NAN EHRLICH, BEcome religious gradually. Others jump in and embrace Orthodoxy wholeheartedly. Those people make Rabbi Buchwald nervous. "It's a sign of trouble," he says, "when a real yuppie type—someone who has been spending his evenings in fancy restaurants—suddenly gets very involved in Orthodoxy without first having a good understanding of the learning behind the practice. A quick conversion goes out as fast as he goes in."

Buchwald worries about the strain that newcomers experience. He thinks that in a conflict between secular desire and a desire to serve God, God should win hands down. And he knows it doesn't always work that way with his *baalei teshuva.* Sometimes, Buchwald fears that there's no way his *baalei teshuva* can survive in a modern environment. If he had the chance, he'd take all his beginners and isolate them for a couple of years. He's seen the problems, the conflicts that inevitably arise. He's sent some of his *baalei teshuva* off to Israel for a year of study at a yeshiva, and others to Orthodox therapists. "Without the background," he says, "trying to be observant and live in the modern world can make you schizophrenic. It can eat you up alive."

There are exceptions. Sometimes, beginners manage to adopt the rituals and immerse themselves in learning without apparent adverse effect, although in David and Vivian Relkin's case, it may be too early to tell.

The Relkins, whose traditional wedding was shown recently on the TV program *1986,* became observant less than two years ago. David, 26, is from an affluent Reform family in Great Neck, the town he calls "the rest home for assimilated Jews." He works at his father's Manhattan law firm, Kreindler & Relkin, and is the only one of seventeen lawyers who wears a yarmulke, the only one who keeps kosher, the only one who sometimes rushes over to the afternoon service held at Republic National Bank, around the corner from his office.

Vivian, 25, was raised as a Conservative Jew in Asheville, North Carolina, where her parents, immigrants from Hungary, owned a chain of clothing stores. Her father came from a Hasidic family, but when he arrived in the United States, he gave up much of his religious practice.

After attending York University in Toronto, she came to New York to be an actress. She studied with William Hickey and Herbert Berghof and hung around with a theater crowd. Her parents were not pleased. They insisted she get a job with one of their friends in the garment district, and they installed her in a nice apartment a block from Lincoln Square. "They thought that if I had to stare at the synagogue every time I walked out the door, I might go," she says. They were right.

Vivian had attended the beginners' service for just a few months when she spotted David Relkin. He'd grown up, he says, in a family in which "religion was made into a dumb show, where everything possible was done to overlook the substance." After his second year at the Cardozo School of Law, David took a December trip to the Soviet Union with two good friends. They planned to spend some time with the "refuseniks," people who continue to practice Orthodox Judaism despite the Soviet government's opposition.

"I thought people were born with a stamp on their heads," says David. "Reform, Conservative, Orthodox. But when I got there, I realized that some people made the choice to be religious in the face of adversity—that these people were willing to fight for the right to pray, to have a kosher chicken, even if it meant losing all their privileges." For the first time in his life, he started to feel Jewish.

He was in Russia for two and a half weeks. When he returned, he joined the beginners' service and a Bible class at Lincoln Square, where he met Vivian in October 1985. Eight months later, they were married. They are expecting their first child at the end of February.

During their engagement, they observed the code of Jewish law that prohibits premarital sex, and like many Orthodox couples, they limited their physical expression of affection to holding hands. To the Relkins, it was a sign of their commitment to the faith and to each other. "It was extremely difficult," says Vivian, "but it was worth it. It gave us an opportunity to exercise restraint."

After the wedding, the Relkins began to live an extremely observant life. Vivian is one of the few women at Lincoln Square to wear a *sheitel* (wig) when she leaves her apartment or is in the presence of anyone other than her husband. She dresses stylishly but with the utmost modesty: The short skirts

Many in the congregation are *"baalei teshuva,"* who grew up with little religious training. The term means "those who have returned."

שובה אלי כי גאלתיך

LINCOLN SQUARE SYNAGOGUE.

THE NEW ORTHODOX MAKE SOME OLDER MEMBERS UNCOMFORTABLE. "THEY'RE ZEALOTS," SAYS ONE WOMAN

and bright makeup of her acting days are no more. "I like it. It means I belong to my husband," she says, voicing a point of view that would make the more "modern" women at Lincoln Square shake their heads in dismay. "Covering my body means I'm not open to viewing. I love coming home and taking off my wig. It makes our relationship very private. It sanctifies it. I feel safe dressing modestly. I feel higher."

David prays three times a day, and three evenings a week he studies the Torah with other men at the West Side Kollel (an adult yeshiva), on West End near 91st Street. Vivian is surprised at how fast their commitment grew. She says she's happier—that she no longer wants, for experience' sake, to check out every possible situation. "I don't have to live through it to know it's not right for me," she says. "I don't have to talk to strangers on the subway anymore. It's amazing. Two years ago, you couldn't have paid me to go out with an Orthodox guy."

THE RELKINS—AND OTHER PEOPLE WHO HAVE BEcome highly observant—occupy an awkward place at Lincoln Square Synagogue. Modern Orthodox don't feel comfortable with them. "They're zealots. They're not in the spirit of modern Orthodoxy," says one woman.

People who become more religious than Lincoln Square's general population often decide to go on to a synagogue where there are fewer beginners. They start to feel that Lincoln Square, with all its young, single, well-to-do people, is a very abnormal place. "It's too rushed, too modern, and much too crowded," says one young woman. "And because it's on the West Side, it's too profession-oriented. Status is too important." She and her husband are considering a move to Brooklyn so they can attend a more traditional *shul.*

Most *baalei teshuva* who leave Lincoln Square, however, choose another of the neighborhood synagogues. Brad Scher, 26, a commercial-mortgage broker who's working on an M.B.A., stayed at Lincoln Square for three years before moving to West Side Institutional last spring. "I got tired of Lincoln Square," he says. "I wasn't thrilled by what I considered the meat market. There was so much pressure to meet people, and that's not why I go to *shul.*" "It got so we felt lost at the Lincoln Square," says Irene Gottesman, who with her husband and young son recently joined West Side Institutional. "It was anonymous. It was tough for the rabbis to know you, and lots of times, it was too crowded to find seats." Gottesman is getting to know some older members of the WSI congregation. "People aren't just trying to make impressions."

Rabbis at the other synagogues are delighted with the migration. Last February, West Side Institutional had 50 people on a good Sabbath; now there are 200. At the Jewish Center, Rabbi Jacob Schacter welcomed seven new families this summer. Rabbi Avrohom Marmorstein at Ohab Zedek sees a lot of young "*shul* shoppers" in his synagogue on Shabbat. Perhaps 100 people who are not members wander in and out. Shlomo Carlebach's *shul,* Kehilath Jacob, has never been silent. In the sixties, Carlebach's "learnings" and guitar playing drew a young, hip crowd. Though today he and his twin brother, Eli-chaim, maintain that relaxed atmosphere—including a vegetarian kiddush following services—young people in suits and ties are showing up as well.

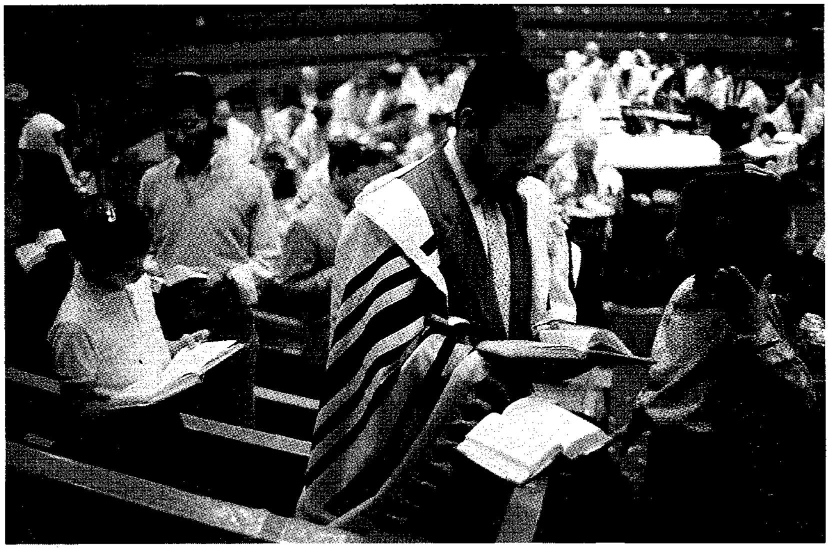
AS ORTHODOX JEWS SETTLE UP AND DOWN THE streets of the West Side, local Orthodox merchants and restaurateurs have started to prosper. Fischer Brothers & Leslie, the kosher butcher on West 72nd Street, sells almost $2 million worth of meat a year. Miller's Cheese—all kosher—at 78th and Broadway, does a huge business, as does Meal Mart, a kosher delicatessen at 77th and Broadway. "There's no deprivation to being kosher now," says Hillel Gross, who grew up Orthodox on the West Side. "Now you can get hot dogs at Meal Mart and take them to the baseball game. You don't have to sit there and salivate." Neighborhood liquor stores stock kosher wines that do not resemble the sweet, syrupy stuff of the Passover table. The Famous dairy restaurant, on 72nd Street, is doing better than ever.

There is a growing recognition in the neighborhood that these modern Orthodox have money and want to spend it. David Eisner, 28, who does health-care finance at Bear, Stearns, and his wife, Karen, who makes industrial films, live in a spacious, elegant apartment a block from their synagogue. Their walls are hung with modern art. Their shelves and tables hold a collection of ceramics from the thirties and forties.

They take advantage of living on the West Side—they eat out often, and not just in kosher restaurants. They eat fish—but not shellfish—anywhere they like. "The West Side is just right for us," says David. "It allows us to be uncompromising in our religious life without seriously compromising our secular life."

In the last two years, three upscale kosher restaurants have opened, within six blocks

"I've got a terrific product," says Buchwald, a man of great zeal. "The Torah sells itself. I just market it and package it in a very palatable way."



RABBI EPHRAIM BUCHWALD.

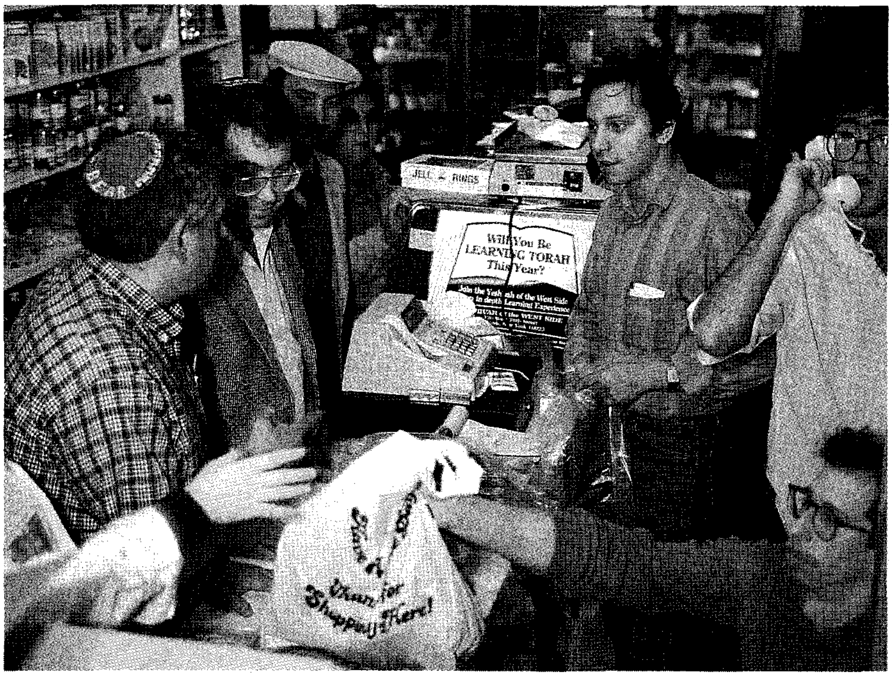
Photograph by Frank Fournier/Contact Press Images.

of one another—Benjamin of Tudela, on Amsterdam near 74th Street; Levana, on 69th Street east of Broadway; and La Kasbah, on 71st Street east of Columbus. Six nights a week (they are closed on Friday), these places are hopping.

At La Kasbah, the diners are expensively but conservatively dressed. There are numbers of attractive courting couples, but there is no flirtatious behavior. They seem to be trying very intensely to get to know each other. There isn't much time. People don't date forever. It's not a sport that the Orthodox are willing to play for years. There's tremendous emphasis on marriage and family. For Orthodox Jews, being fruitful is serious business. Having four children under the age of ten in a West End apartment isn't unusual. It is regarded merely as doing your duty—making sure that Orthodoxy will continue to flourish.

Even among the newly observant, there's pressure to marry as soon as possible. "Many *baalei teshuva* have sown their wild oats," says Rabbi Buchwald. "They've done their drugs. Now they've come to an oasis of stability. They want to lock it in. And locking it in is marriage." Marriage is often what most disturbs the parents of *baalei teshuva*. They can cope with their children's aberrant behavior as long as they believe it's a passing fancy. When they see them making plans for a traditional wedding and a life that will preclude Saturday visits to aging parents in New Jersey, they flip. "I do what I can with them," says Buchwald, who, with his wife, Aidel, invites dozens of sets of nervous parents to Shabbat lunch. "I promise them that if the guests aren't having fun at the wedding because men are dancing with men and women with women, they should tell me, and I'll tell the band to strike up a samba."

As Orthodox Jews settle up and down the streets of the Upper West Side, local Orthodox merchants and restaurateurs have started to prosper.


Will You Be LEARNING TORAH This Year?
Thank You for Shopping Here!

AT MILLER'S CHEESE.

MOST OF THE CHILDREN OF THESE ORTHODOX marriages start their educations in yeshiva, or Hebrew day school. Jewish education starts early. There's an Orthodox play group for two- and three-year-olds in a West End apartment in the Nineties. For this, children are signed up at birth. When they reach three, there are several options. On the West Side, children can attend the Manhattan Day School, on 75th Street; Chofetz Chaim—for boys only—on 88th Street; or the more liberal Abraham Joshua Heschel School, on 89th Street. All three schools go through the eighth grade.

Whether *baalei teshuva*, most of whom went to public school or good secular private schools and colleges, will keep their children in yeshivas is yet to be seen. These days, Orthodox parents seem to want their children steeped in the Torah from the instant they can comprehend it. They roll their eyes at the popular secular concept of letting a child make his own choice about religion. "It's nonsense to say, 'I'm going to let my child make his own decision when he's seven,'" says one mother. "Tell me, how is a seven-year-old going to choose? By whether they give out good cookies?"

Jewish learning is a critical part of what goes on at Manhattan Day School. "Our Torah emphasis is traditional," says Rabbi David Kaminetsky. "It's about as right-wing as you can get." Accordingly, in fifth grade, boys' and girls' classes are separated, although their academic program is the same. "We find," says Kaminetsky, "that a high level of sanctity is present when the sexes are separated."

At Manhattan Day School, even the fun is religious. On the third floor, Ari and Shlomo are playing computer games during recess. The computer asks a question. Then a baseball diamond, bat, and ball appear on the screen, and the boys get a chance to hit a home run by answering the question. That's the hard part. The question is not "How many homers did Babe Ruth hit?" but "Who said, 'Am I my brother's keeper?'"

On a lower floor, in kindergarten, boys are playing with chess pieces. The girls are busy rolling and braiding challah, which will be sent down to the school kitchen to be baked. Boys also braid challah.

After the eighth grade, most of these children will continue with religious education. The boys will go off to the Marsha Stern high school for boys, on the campus of Yeshiva University (known as YU) in Washington Heights. Most girls will attend the Tonya Soloveitchik high school, known as Central, on 38th Street, also part of YU. Many students will go off to Ramaz, on the East Side, where the tenor of the education, while still Orthodox, is somewhat more liberal.

Elizabeth Wurtzel, now a sophomore at Harvard, started at Manhattan Day School in kindergarten. She stayed there through eighth grade and then went to Ramaz. She has nothing positive to say about yeshiva education. "Children aren't encouraged to develop their potential," she says. "There's nobody who says to them, 'Hey, you should be great, you should contribute to this world.'" She finds people her age who went through the yeshiva system startlingly unintellectual.

Irving Howe, the social historian and critic, though, doesn't believe that young modern Orthodox Jews suffer from restricted intellectual exploration—or that their children will. "As far as I can tell," he says, "a good number of these people are liberal-

WOMEN ARE ENCOURAGED TO PRAY ALONE IN THE HOME, BUT MANY MISS THE CAMARADERIE OF A PRAYER GROUP.

minded. They have the luxury of time to think. They read Kafka and Kundera. Then they perform a synthesis between what they know of their religion and what they see in the world." Most modern Orthodox parents—at least at Lincoln Square—seem not in the least interested in circumscribing their children's intellectual development. "The people I know," says Ellen Goldstein, "want their kids to go to Harvard, Princeton, and Yale. I can't say that they particularly want them to be rabbis."

For many adults, becoming Orthodox means giving up a way of life that they considered to be their birthright.

AFTER SYNAGOGUE ON SATURDAY.

THERE ARE PROBLEMS WITH MODERN ORTHODOXY, some of them endemic to the West Side, others to the foundations of Judaism. They are most keenly felt at Lincoln Square. Members of the congregation are young, and as their many children crowd their West Side apartments, they tend to move to Monsey or Teaneck or Kew Gardens Hills. There will always be more single young people to replace them, but singles are transient, and a synagogue needs an older, established contingent to make it solid and to supply it with funds.

There is other distress, felt acutely in the past few months. The discord at Lincoln Square stems from what has been labeled "the women's issue."

At best, Orthodoxy and feminism are incompatible. In the morning prayer, men thank God "who has not made me a non-Jew, who has not made me an ignorant person, and who has not made me a woman." The last of the three is explained and re-explained as thanking God for permitting the man the obligation to observe all religious rites, while women are exempt from religious duties that must be observed at fixed times, when they might be occupied with children or meals. Observant women of a feminist bent find this blessing more of an irritation. They do not wish to be excused from any of their religious duties.

Besides sitting apart from men in the synagogue (and farther away from the rabbi), women must cover their bodies and their heads. A woman must not have sexual relations with her husband while she is menstruating and for seven days afterward. Before they can begin having sex again, she must go to the *mikvah,* where she immerses herself in a ritual bath. The laws of family purity don't disturb modern Orthodox women nearly as much as one might expect. In fact, two weeks of abstinence is seen as a great boon to sex during the rest of the month. "*Mikvah* really does a lot for your sex life," says one woman. "Even rabbis say it keeps you going, keeps you fresh. Neither of you is as likely to say that you're exhausted when you're just bored."

Although women are free to work, by custom it is their task to take care of home and children. By the same law, they are not required to attend synagogue, nor are they expected to read the Talmud, which should be the main avocation of their husbands.

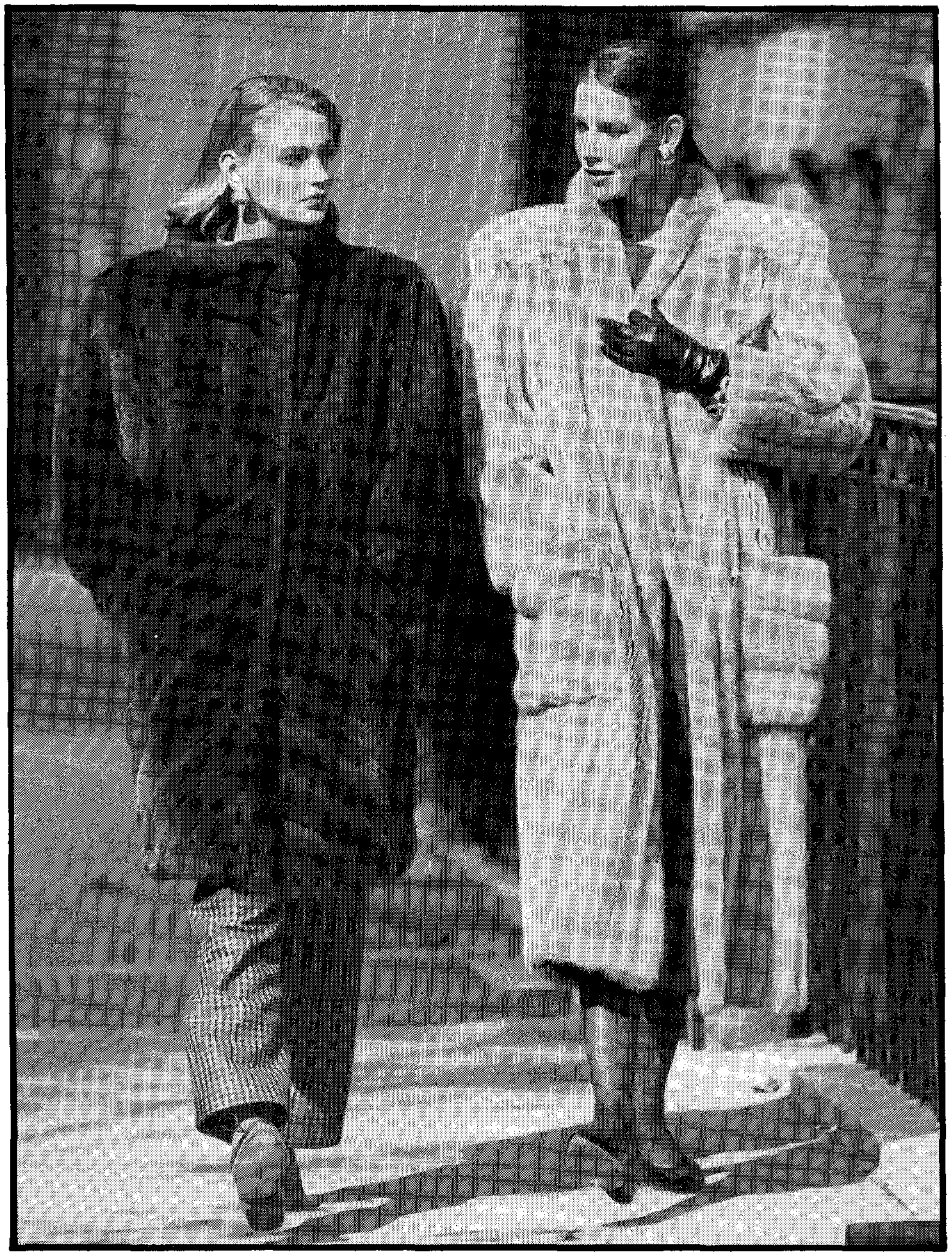
What bothers women most are restrictions on how and where they can pray. Only men can form a *minyan,* or prayer group (which requires a quorum of at least ten who are over thirteen), and only with a *minyan* can certain prayers be said. Women are encouraged to pray alone in the home, but many miss the camaraderie of a prayer group. Diane Sandoval is one of the leaders of the Women's Prayer Group, which meets every month or so on Shabbat with the backing of Lincoln Square's senior rabbi, Saul Berman. It never meets on the premises of the synagogue, however. That would further inflame the sentiments of the people who disapprove. Sandoval is cautious when she describes the effort. She is quick to say that none of the prayers they recite requires a *minyan.* "We are all committed to Halakah," she says. "Our desire is to join together for learning, to get and give sustenance."

It doesn't sound like a big deal, but it has upset some otherwise calm people. Hillel Gross, a longtime member of Lincoln Square, is violently opposed to women gathering separately for learning and prayer: "It's an explosive issue," he says, "with a terrible potential for divisiveness. Women need to occupy themselves with the real, essential nitty-gritty of Judaism," he says. "Women are entrusted with the very pillars of what Judaism is. The women who are demanding to be called up to read the Torah in *shul* should first learn the basics. They're going for the glamour instead."

BECOMING AN OBSERVANT JEW AS AN ADULT INVARIABLY involves making sacrifices. It means giving up a way of life that most young, successful people consider their birthright. Not everyone who tries can do it. For some, the cost is too high. For others, the rewards are adequate compensation. They do not swallow the doctrine whole. They think and study. And sometimes they are consumed with frustration, angered by the rigidity of their ancient religion. They do not give up. Somehow, they find a way to stay with their faith.

"There's so much that Orthodoxy gives me," says Ellen Goldstein. "The things that bother me about it don't seem that important. I think it would be crazy to dump the whole thing because I don't want to cover my head all the time and I want to wear blue jeans. If I find it intolerable, I don't do it. Nobody's going to excommunicate me for it; that's not what Judaism is about. You can't expect things to change too fast. You're talking about a 4,000-year tradition that's been pretty good to women. Judaism was the first religion to prohibit a man from summarily dismissing his wife when he grew tired of her." ■

Photograph by Frank Fournier/Contact Press Images.



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THE RAP ON RUN-DMC

THE KIDS FROM HOLLIS STRIKE GOLD

BY PETER BLAUNER

“RUN! RUN, RUN, RUN! RUN!” A sellout crowd of 18,000 at the Capital Centre, near Washington, D.C., is chanting loudly as a young man wearing black clothes, a black hat, and white Adidas without laces steps onstage. He is small and a little pudgy, but he exudes barely contained rage. He walks with a slow, petulant swagger—shoulders hunched, knees bent, head bowed. Then he takes two microphone stands and throws them into the wings, sending stagehands scurrying for cover. "Tell 'em who the f--- we are!" the young man called Run yells.

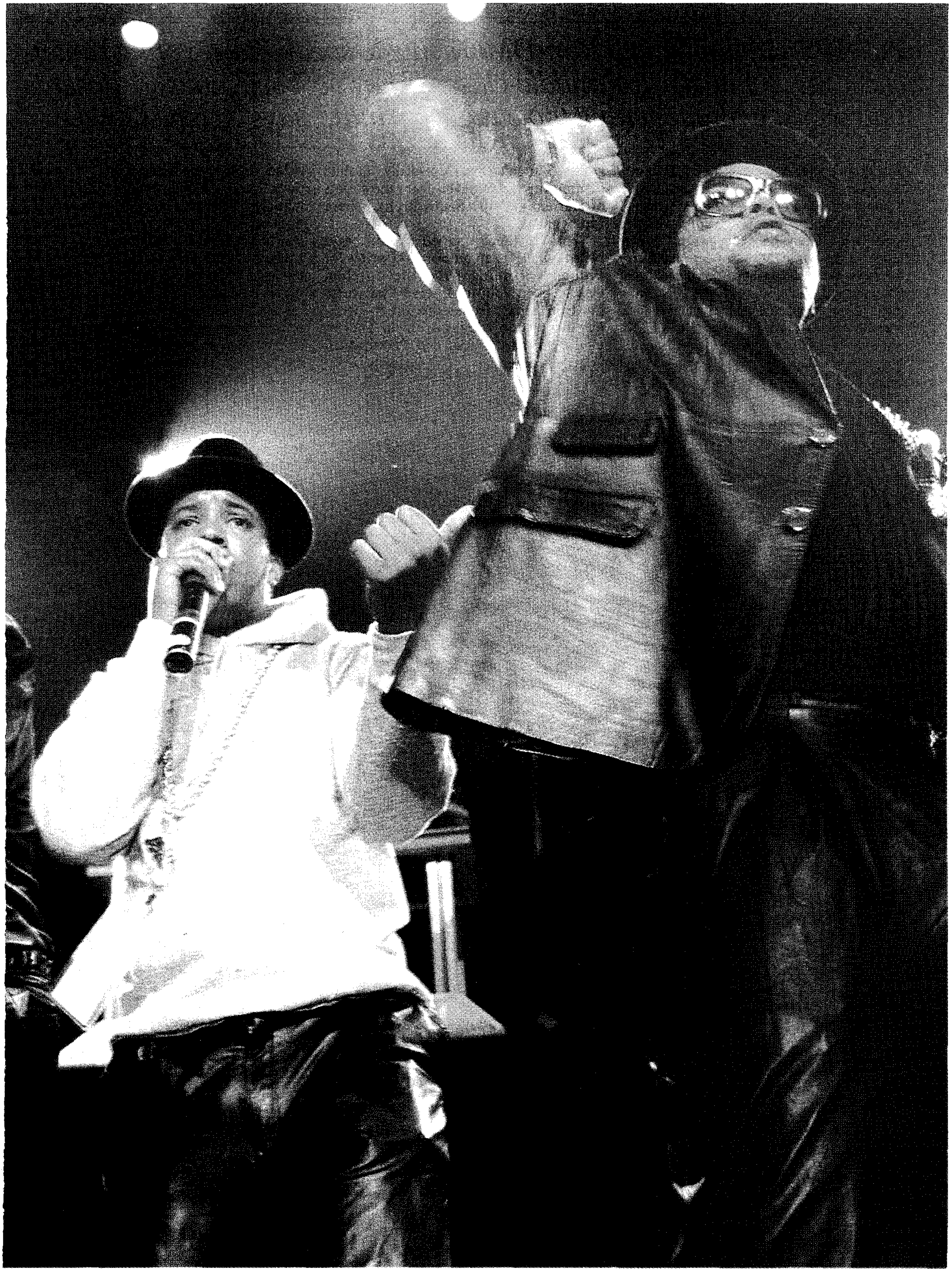
A voice booms the answer from the arena speakers: "Run-DMC!"

For the next hour, Run (Joseph Simmons) and his partner, DMC (Darryl McDaniels), a lanky man in glasses, hold the stage and their audience by sheer force. Like most rap groups, they use no live instruments; their music—a sonic barrage of beats, scratching sounds, and screaming hard-rock guitars—comes from two turntables played by their onstage disc jockey, Jam Master Jay (Jason Mizell). In front, Run and DMC whip up the crowd by pacing back and forth furiously, pointing and chopping at the air while two bulky, grim-faced bodyguards look on. The rappers stop only to declaim their words from the edge of the stage, like men shouting into a storm.

The songs are tough and propulsive. Some exhort kids to stay in school and keep off drugs. Others are fashion statements ("Calvin Klein's no friend of mine / Don't want nobody's name on my behind"). But as the show nears its climax, the group charges into another kind of song. "Kings from Queens, from Queens come kings," they call out as the crowd before them rises, waving their arms and howling. "We're raising hell like a class when the lunch bell rings."

Over the past few months, Run-DMC has raised hell, gaining a reputation, perhaps unfairly, as a group whose music inspires violence. At a California show in August, gangs tore through the arena before the group got onstage, leaving more than 40 people injured. In another incident, a 21-year-old man was beaten to death backstage, allegedly by one of the the group's bodyguards. There was more trouble in four other cities; in New York, eighteen people were arrested for robberies

Joseph "Run" Simmons and Darryl "DMC" McDaniels, with bodyguard (left), onstage at Madison Square Garden.



PHOTOGRAPHED BY ELI REED

PERSPECTIVE: *Though Run-DMC's music speaks to a young underclass, its members are middle-class. "They've been able to observe that world without getting too caught up in it," says Nelson George.*

during and after a show. Run-DMC came down strongly against the violence, saying it had nothing to do with the band's music or explicit anti-crime lyrics. But the problems had already hurt the group; Tipper Gore, of the Parents Music Resource Center, lashed out at Run-DMC for music that, she claimed, "says it's okay to beat people." Now promoters and officials are wondering if groups like Run-DMC should be allowed to perform at all.

FATHER'S LEGACY: *Daniel Simmons (center) imparted controlled anger and the ability to rhyme.*

But Run-DMC isn't just the most notorious—and popular—rap group in the world. It has managed to appeal both to inner-city kids, rap's natural constituency, and to affluent mainstream whites and blacks. The group's latest album, *Raising Hell,* shot up to No. 3 on the pop charts and will sell at least 3 million copies. Run-DMC has sold out 20,000-seat arenas all over the country, performed at Live Aid, and become an entrenched presence on MTV, a rare achievement for black artists. Now they are negotiating an endorsement deal with Adidas worth more than $2 million.

Run-DMC, however, is not quite what it seems. Even though its members come across like outlaws and its music speaks most directly to a young underclass—living in ghettos besieged by drugs, crime, and unemployment—Run-DMC is middle-class. They grew up and still live in Hollis, Queens, an upwardly mobile community far removed from the streets of Harlem and the South Bronx, where rap began.

"That distance helped them," says Nelson George, an author who writes for *Billboard.* "Being from the outside, they've been able to observe that world that rap comes from—the street—without getting too caught up in it. They've made that hard sound and that machismo work for them in a way that somebody too close to the street might not be able to. It's happened before. I mean, look at Mick Jagger. He went to the London School of Economics."

But part of Run-DMC's audience is even more volatile now than that of the Rolling Stones—whose early concerts caused riots and whose 1969 Altamont show ended in a murder. Critics say the rap group, with its exaggerated street-kid image, is playing with fire.

ON THEIR TOUR BUS THE day after the Capital Centre show, members of Run-DMC are in a more retiring pose. The group's leader, Joseph "Run" Simmons, makes his way to the front and takes a seat. A brash 21-year-old with sad eyes, Run seems, at times, like a soul divided: on the one hand a shrewd, ambitious hustler like his older brother and manager, Russell; on the other, a serious-minded moralist like his father, Daniel. But today, Run just seems tired.

Over the summer, he gave dozens of interviews, trying to deal with the violence at the shows and the accusations that he and his partners are responsible. "It's not the music," says Run, who can be refined and streetwise in a single sentence. "The broke crack-heads can make money if they come out and beat up on my little fan who's got $30 in his pocket because he wants a Run-DMC T-shirt or booklet. Which leaves me hurt." In spite of his group's tough image, Run claims, the troublemakers have nothing to do with him: "They'd hit me in the head, too."

"Onstage, I'm being an actor a lot of the time," he says. "But when I'm back in Hollis, I'm not out there wearing chains and trying to act tough. I'm out there walking hand in hand with my wife and daughter." He stops and looks at the clothes he's wearing. "I mean, I look like I might rob you or something, but I wouldn't. I grew up middle-class. Don't stereotype me by my clothes. I'm a family man."

ON A BRIGHT AFTERNOON, Daniel Simmons swings his navy-blue Chrysler Le Baron around a corner and eases the car down a treelined street of sturdy two-story houses with lawns behind them. "We're in Hollis now," says Simmons, 62, a stocky man with a distinguished, handsome face and a high ringing voice. "This part is nice. Where there is economic security and people are upwardly mobile, you'll find parents are able to look after their children."

Simmons, supervisor of attendance for School District 29, helped raise three successful sons in this neighborhood. Run is the youngest; Russell, 28, manages 35 acts besides Run-DMC and owns a record company, Def Jam, with Rick Rubin; the eldest, Daniel junior, 33, works for the city. All three sons own their own homes. "It's a miracle," says their father, a veteran of the civil-rights movement who taught black history at Pace University. "I know I'm fortunate, but there are others who aren't. So how the hell can I revel in my good luck when the problem still exists?"

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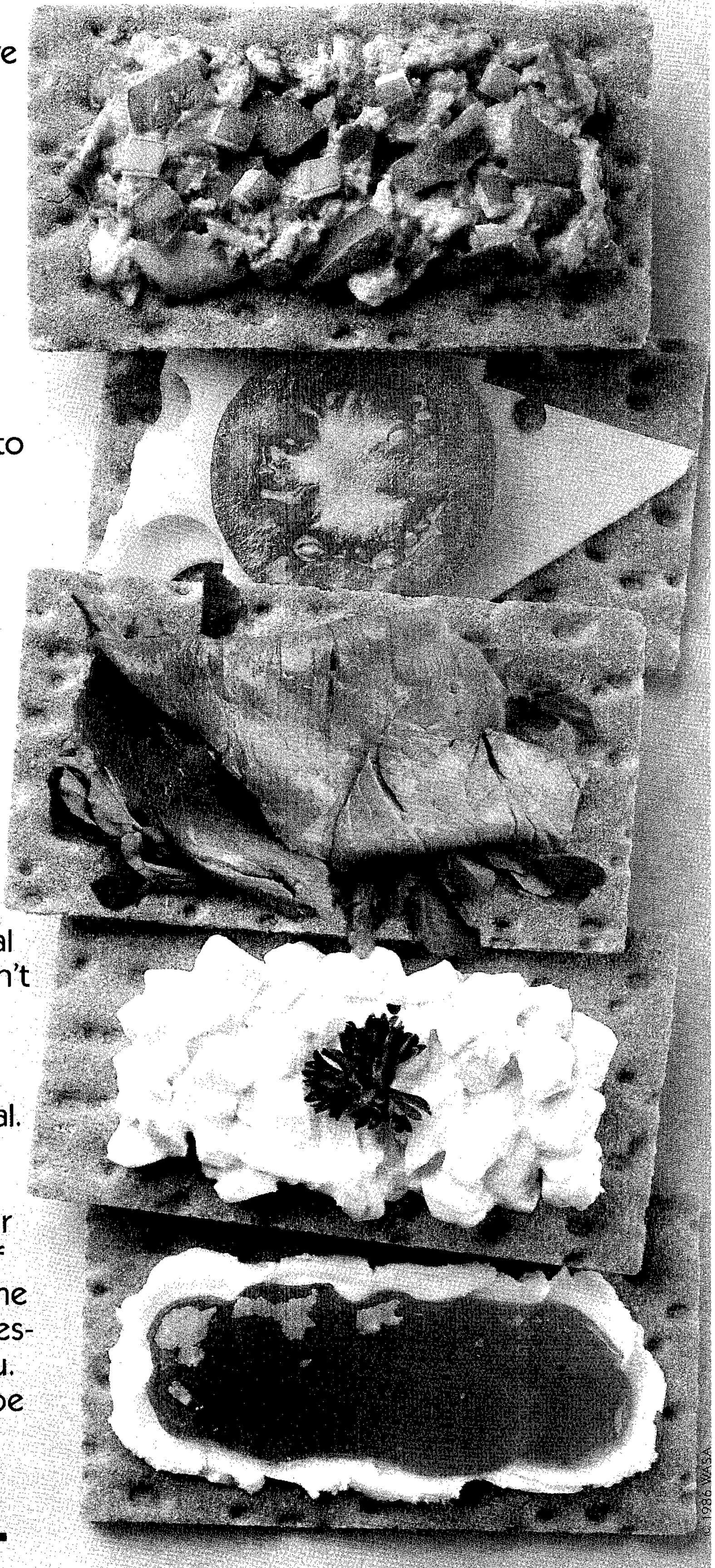

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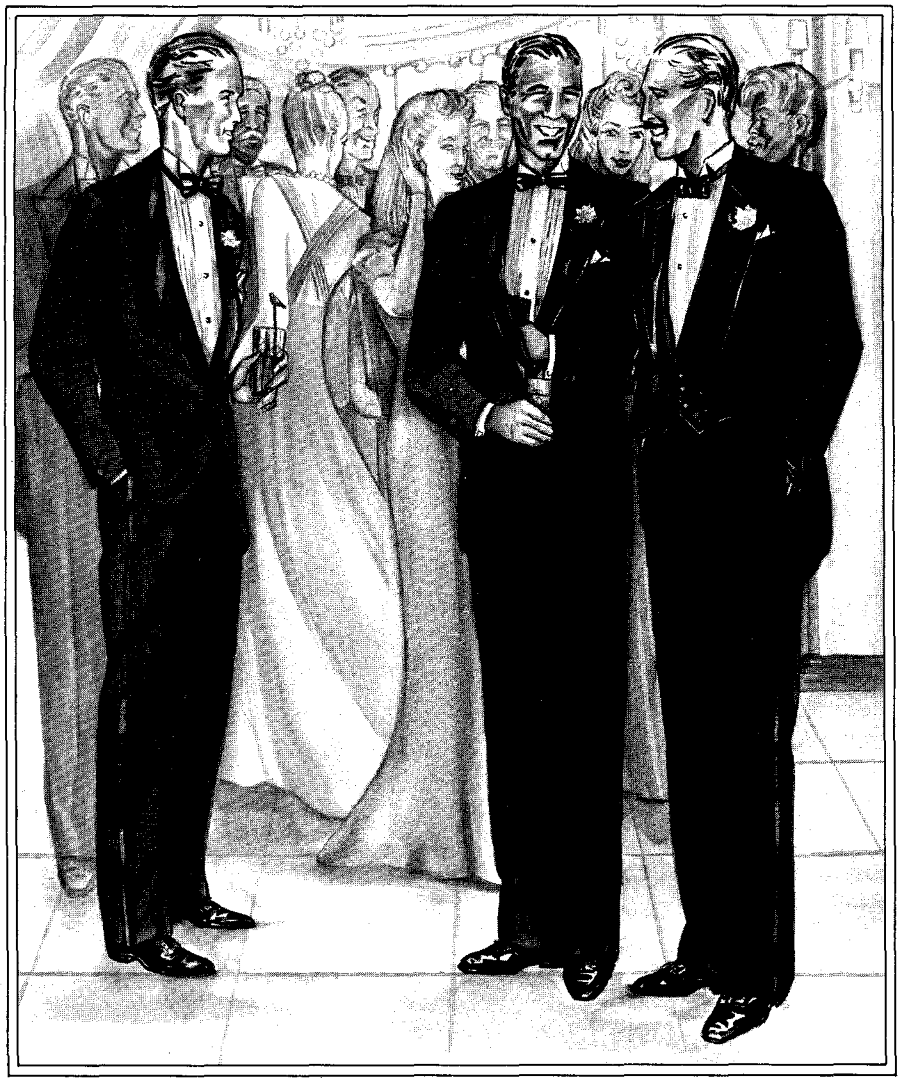

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dential area, the landscape has changed dramatically. Hollis Avenue, once a busy commercial strip, has abandoned, graffiti-ridden buildings on both sides of the street. It's a weekday, but groups of young men stand on the corners looking bored. Now these streets are infested with drugs and crime.

"Growing up in Hollis, we had a choice," says Russell, a baldish man with bristling energy and a thin mustache. "We could either stay on our block, which was nice, or you could go to the corner, which was like *the corner* in the Bronx or any other neighborhood in the city. Two blocks from us was a big heroin block when we grew up. Now there's a crack corner."

As children in the 1970s, Russell and Run-DMC didn't get drawn in too deeply, though "I got a lot of friends who ended up dead or in jail," says Darryl McDaniels, 22, a bright man who keeps quiet when his friend Run is talking. "I remember being down the block when a kid I knew got stabbed to death by a friend of mine over a radio. Now he's at Rikers and I'm here."

With danger nearby, Run-DMC easily absorbed the streetwise style it would use later in its act. "I went to school every day, but I was cool with everyone," Run says. "See, no b-boy [rap fan] really wants D's on his report card. They respect a guy like me, who can be streetwise and down"—he demonstrates a hooded look—"but still get A's in class. It ain't like I was a sucker for not taking drugs or something. So I could hang, play basketball, and be down with them, then go home and do my homework."

Run also spent a lot of time with his father, who separated from Run's mother, Evelyn, about six years ago. Besides stressing the virtues of keeping up his grades, Run's father had something else to pass on to his son. "It's a kind of controlled anger," says Daniel Simmons, who went to jail for participating in a civil-rights demonstration in 1963. The bitterness Simmons felt on seeing the goal of real equality recede over the years showed up in the poetry he wrote: "My daddy was unemployed / He died at thirty-three / I still see his twisted face in / The fresh pine box / That's America to me." "I think I passed on that kind of controlled anger at social injustice to my son," Simmons says. "And the ability to make a rhyme."

IN 1977, AT THE AGE OF TWELVE, Daniel Simmons's son Joey (nicknamed Run for running off at the mouth) had at least begun to pick up on rhyming. "I remember sitting next to him on a train and hearing him talking to himself," his father says. "I didn't know he was rapping. I said, 'I

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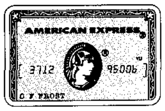

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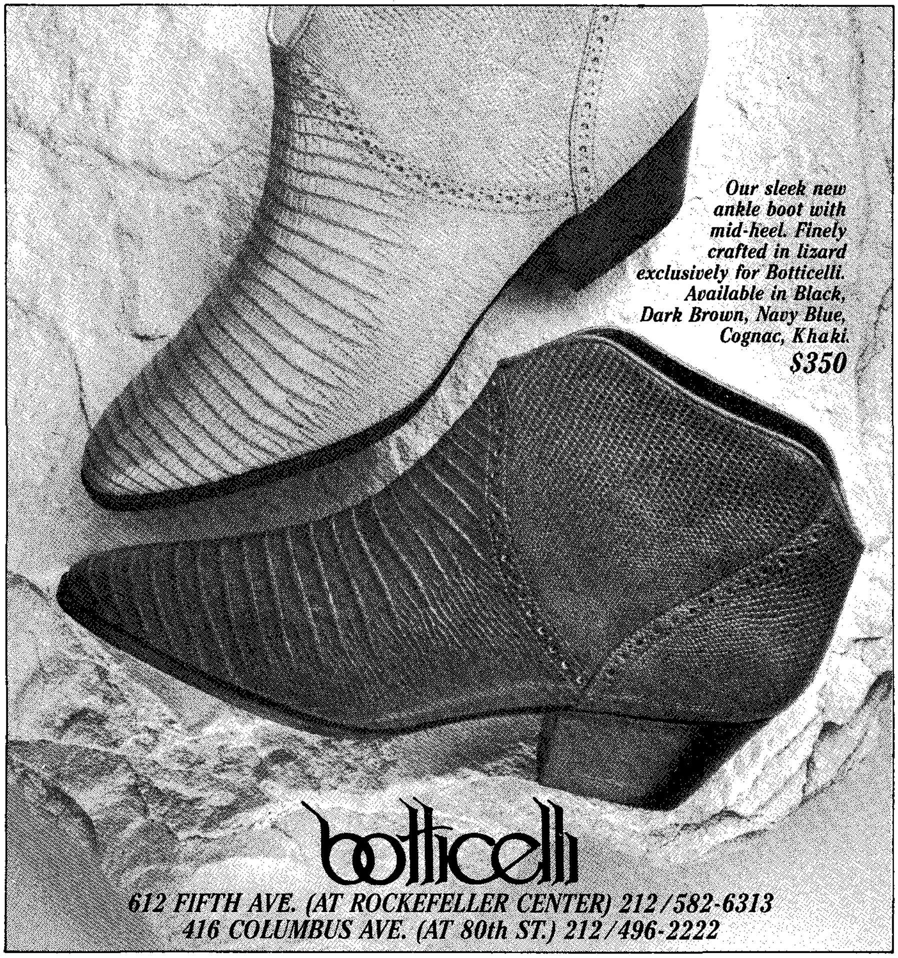

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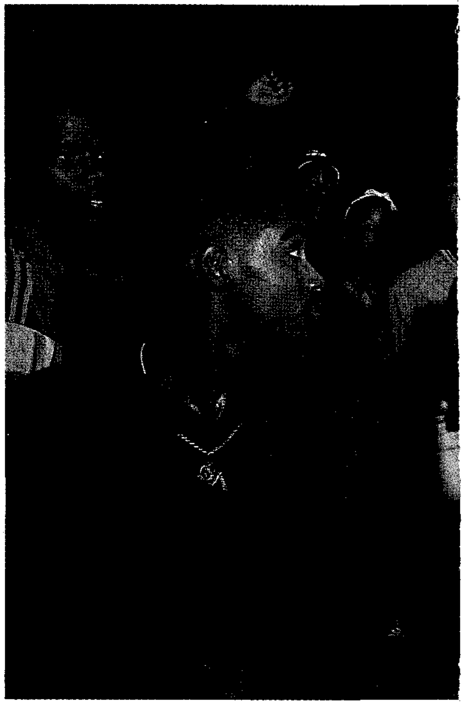
hope this boy hasn't flipped out.' "

In the meantime, Russell was making headway in the music business. As a sociology major at City College in 1976, he was going to hip-hop clubs in the South Bronx and Harlem, where rapping was becoming popular. "Russell aspired to the aesthetic of being 'street,' " says Nelson George, who is Russell's friend. "In the way that there's always a percentage of middle-class people who aspire to be 'street' because it gives them a sense of rebellion."

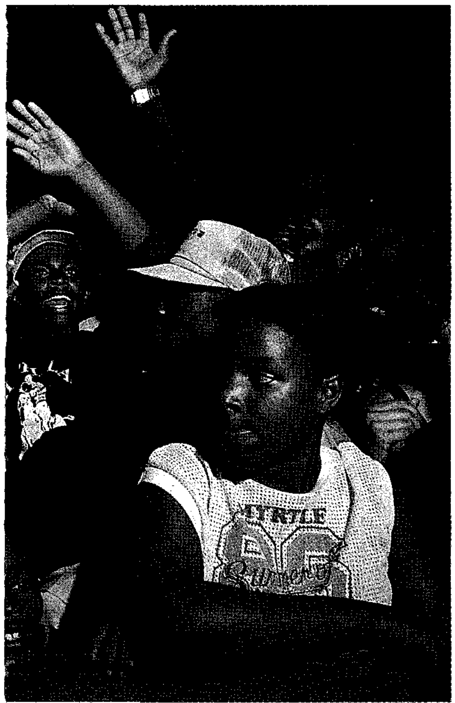


RAPTURE: *"A lot of the kids who like*

But Russell quickly learned that beyond rebellion, rap and a streetwise stance could make for good business. He hooked up with Kurtis Blow (Kurtis Walker), a fellow City College student from Harlem, who was establishing himself as a rapper. An articulate, affable man with a compact build, Blow realized Russell's business acumen could help his career.

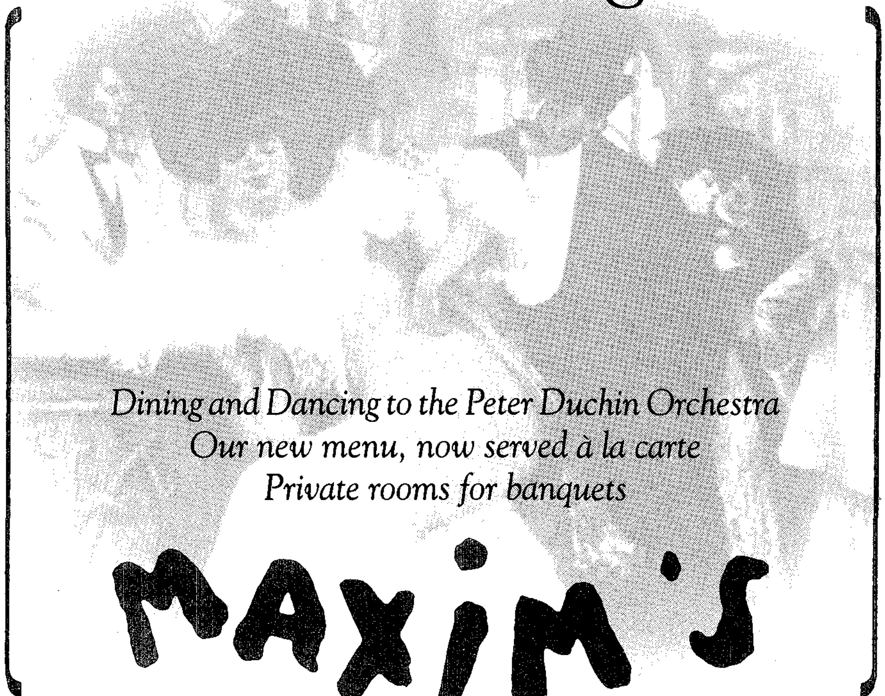
"At first, I thought he was kinda soft," Blow says. "You know, like a Queens kid. He was trying to be street, like a lot of kids from nice homes. I used to see him around the clubs with the wild clothes and the hat—I mean, a lot of the stuff Run-DMC does now comes from the clubs in Harlem. But Russell was smart, and more ambitious than a lot of the other guys around, and I liked him." The two of them became friends, and Blow started visiting the Simmons home. "It was so different from where I came from in Harlem," says Blow, who used to belong to a street gang called the Peace Makers. "I mean, they owned their own house, and they had a car and money. They were a solid family."

Along with Blow, Russell began promoting rap shows at larger places like the Hotel Diplomat, an old and once elegant building on West 43rd Street. Rap artists like Blow and Grandmaster Flash and the Furious Five drew up to 2,000 fans for each show, and helped start a buzz throughout the record industry about rap.


us are impressionable," says Run.

But even back then, there was trouble at the shows. Fights and shoot-outs erupted fairly often. "There has always been a lot of violence at the shows," says George, "because it's teenage music, teenage male music. And there always have been a lot of street kids at the shows. And a percentage of them—not all—are violent and are going to end up on Rikers Island." Russell Simmons had a hard time finding security companies to work the shows. "They'd do one and then leave," recalls Russell, who often stayed in the Diplomat's box office with Kurtis Blow during the concerts. "But a lot of the trouble happened outside. Xenon, the disco, was less than a block away, and the people waiting in line to get picked were getting robbed all the time. It was really rough."

THE DIPLOMAT LASTED ONLY until 1979 as a rap venue, but before then, Russell's younger brother, Run, was introduced to large audiences there as Kurtis Blow's onstage D.J. "We called him D.J. Run Love, the Son of Kurtis Blow," says Blow, who got to know the youngest Simmons brother during his visits to the family's house. "He was a slick kid, just like his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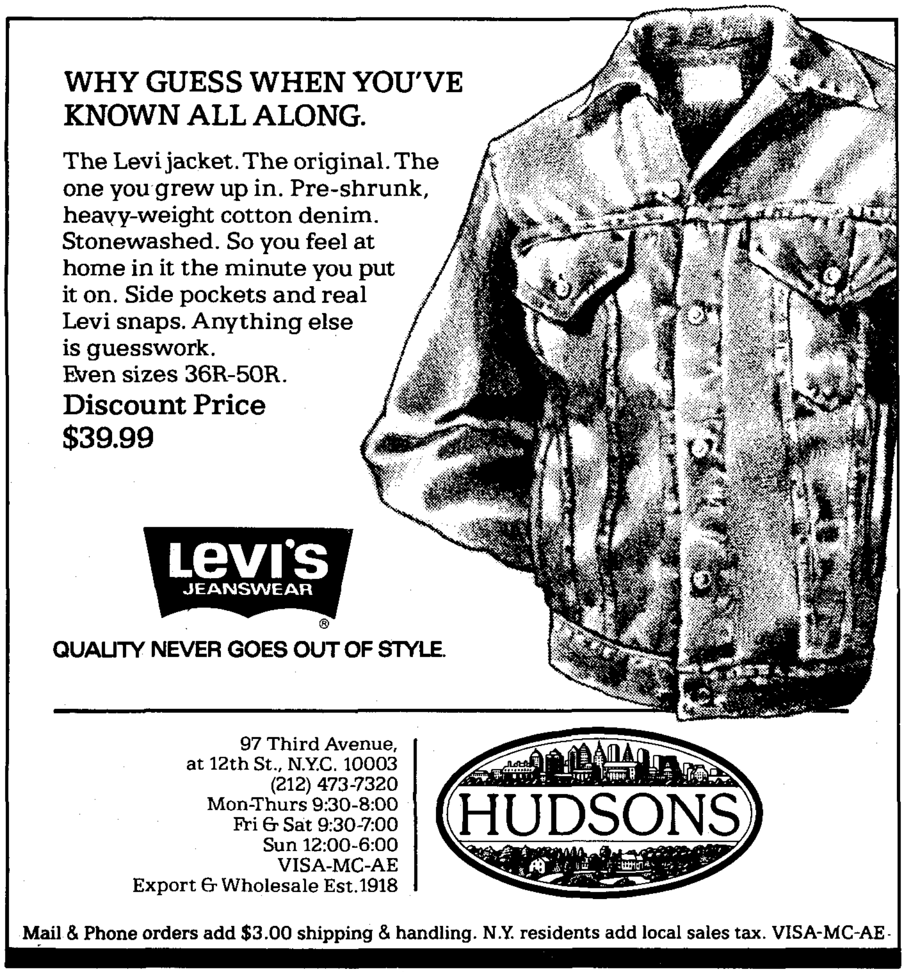
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brother. Always running his mouth. A nice kid, though. I taught him a lot, but he was good, really good." So good, in fact, that Blow allowed fifteen-year-old Run a few minutes in every show to do his own rapping on the microphone.

But even though he was performing on weekends, Run managed to graduate from high school. "My father didn't want music to interfere with school," Run says. "I didn't really think about leaving for a career in music." By 1983, he had enrolled at LaGuardia Community College, to study mortuary science.

RAISING HELL: *Before the show.*

"I said, 'Joey, why?' " his father recalls. "That can be a very depressing job."

"I knew it wasn't a fad," his son recalls.

Looking over a cadaver in one class, Run came up with a rap: "One thing I know is that life is short / So listen up, home boy, give this a thought / The next time someone's teaching, why don't you get taught? / It's like that. . . . "

When he showed the lines later to his friend Darryl McDaniels, a freshman at St. John's University, McDaniels repeated "It's like that," then added "And that's the way it is!" They showed the words to Russell, who had already scored a few major hits as Kurtis Blow's manager. Russell saw the song's potential, but he was more interested in having his brother record it as a solo act. "I had reservations about Darryl," Russell admits.

McDaniels, the son of a Transit Authority engineer and a nurse, had been Run's closest friend since kindergarten, but he was relatively inexperienced and slightly awkward as a performer. "Everything I've done has happened because Run made me do it," McDaniels says. "The first time I got onstage with him was at some teenage club on the corner in Hollis. He just handed me the mike and said, 'Rhyme for an hour.' I ran out pretty soon, but I got better."

Despite his brother's protests, Run insisted that McDaniels join in recording the song. "Everyone was begging me to do it alone, but I needed him," Run says. "He's my best friend. I knew he could do it."

As it turned out, Run was right. "It's Like That" is a stark, powerful record, suffused with dramatic tension through its words and the way Run's higher, more polished voice switches off with McDaniel's grainier tone. The record, put out by the small independent label Profile, sold 250,000 copies.

"I took a leave of absence from St. John's," says Darryl McDaniels, who reduced his moniker to DMC in a typing class. "And I haven't been back yet."

WITH HELP FROM RUSSELL, Run-DMC put together a distinctive look: black Kangol hats, black leather suits, and white Adidas. "They had some of those clothes before," says Russell. "But I just made it accessible and recognizable to everybody." The gangster image followed naturally. "We wanna be outlaws," Russell says now. "That's a lot of the appeal. It's not for the Bill Cosbys. People talk about how there aren't black role models around, but what they mean is there aren't enough white black people on television. Rap groups like Run-DMC aren't like that. They talk directly to the kids. It's more authentic."

By the time Daniel Simmons finally got to see his son's group perform, about two years later, in the spring of 1985, a lot of things had changed for Run-DMC. The group had added Jason Mizell, another friend from Hollis, as their D.J. With two gold albums out, they were popular enough to be the headline act at back-to-back sellout shows one night at the Beacon Theatre. And they were confident enough to invite their parents. "When he came on, I was amazed at how different Joey was onstage and how much control he had over the crowd," Daniel says. Run came out and told the audience, "This is my motherf---in' house!" and, his father recalls, "they were in the palm of his hand. I said, 'The boy has evangelical charisma.' "

But within a few hours, there was a different kind of scene at the Beacon. Nicky Dolin, a rap fan who'd grown up on the Upper West Side and was then a twenty-year-old college junior, arrived

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with friends at about 11:30 to find pandemonium. Fans trapped in the outer lobby, between two sets of brass doors, were being preyed upon by hoods with knives who snatched tickets out of paying customers' hands. Inside the theater, things were worse. About fifteen minutes into the show's opening act, the side doors burst open and 30 or so street kids spilled in.

"There were fights breaking out to our right and to our left," recalls Dolin, who was in the back of the orchestra section. "A couple of our friends—younger kids we were supposed to watch out for—were at the bottom of a pile getting mauled by ten or fifteen hard rocks [hoods]." Dolin's friends were all right, if a little shaken, but by then it was time to go.

They weren't the only ones to flee. "When people started running out of the orchestra doors yelling about a rumble in the balcony," Greg Tate wrote about the show in *The Village Voice*, "my partner-in-crime and I decided that given the vibes, it was time for our bourgeois black bohemian behinds to get the f--- out of Dodge."

A few months later, the violence began to get widespread attention when Warner Bros. released *Krush Groove,* a rap musical-comedy very loosely based on Russell's career and starring Run-DMC. In spite of the movie's innocuous content, there was violence at theaters all over the country. In Nassau County, about 225 kids fought, and one teenager was thrown through a window and needed 200 stitches. With newspapers and television stations giving the story heavy play, social psychologists were brought in as authorities on rap music.

"It can whip people up," said Dr. Thomas Pettigrew of the University of California at Santa Cruz, who added that such arousal did not necessarily lead to violence. "It can just as easily lead to dancing in the streets."

UNDETERRED, RUN-DMC went into the studio earlier this year and recorded its latest album, *Raising Hell,* for under $75,000—about a third of the cost of many hit albums. A pungent mixture of spare raps, metallic rock, and even Coasters-style rhythm and blues, the record skyrocketed up the charts, and the single and video for the song "Walk This Way," recorded with members of the hard-rock group Aerosmith (who wrote it), gave Run-DMC mainstream exposure. The group went on a tour of major arenas around the country. Most of the dates were peaceful, but when there was violence, it was devastating.

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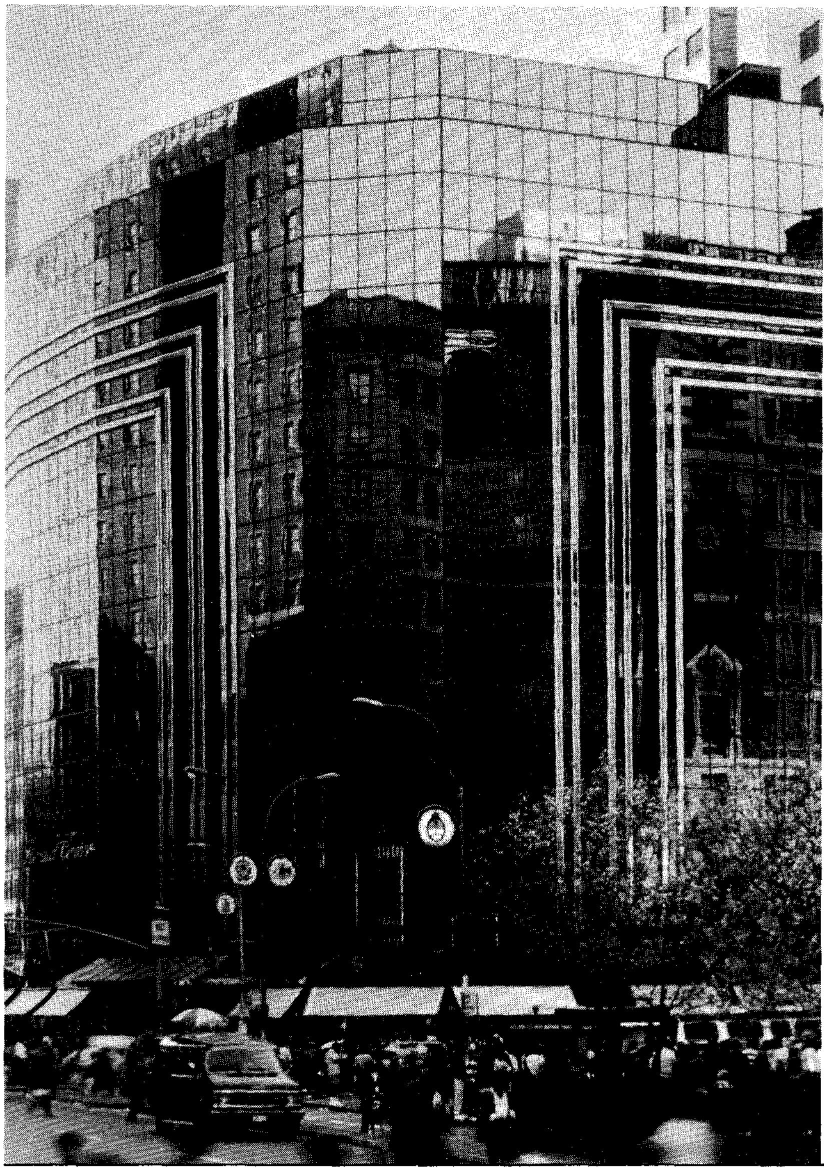
Shoppers' guide to the Tall Mall.



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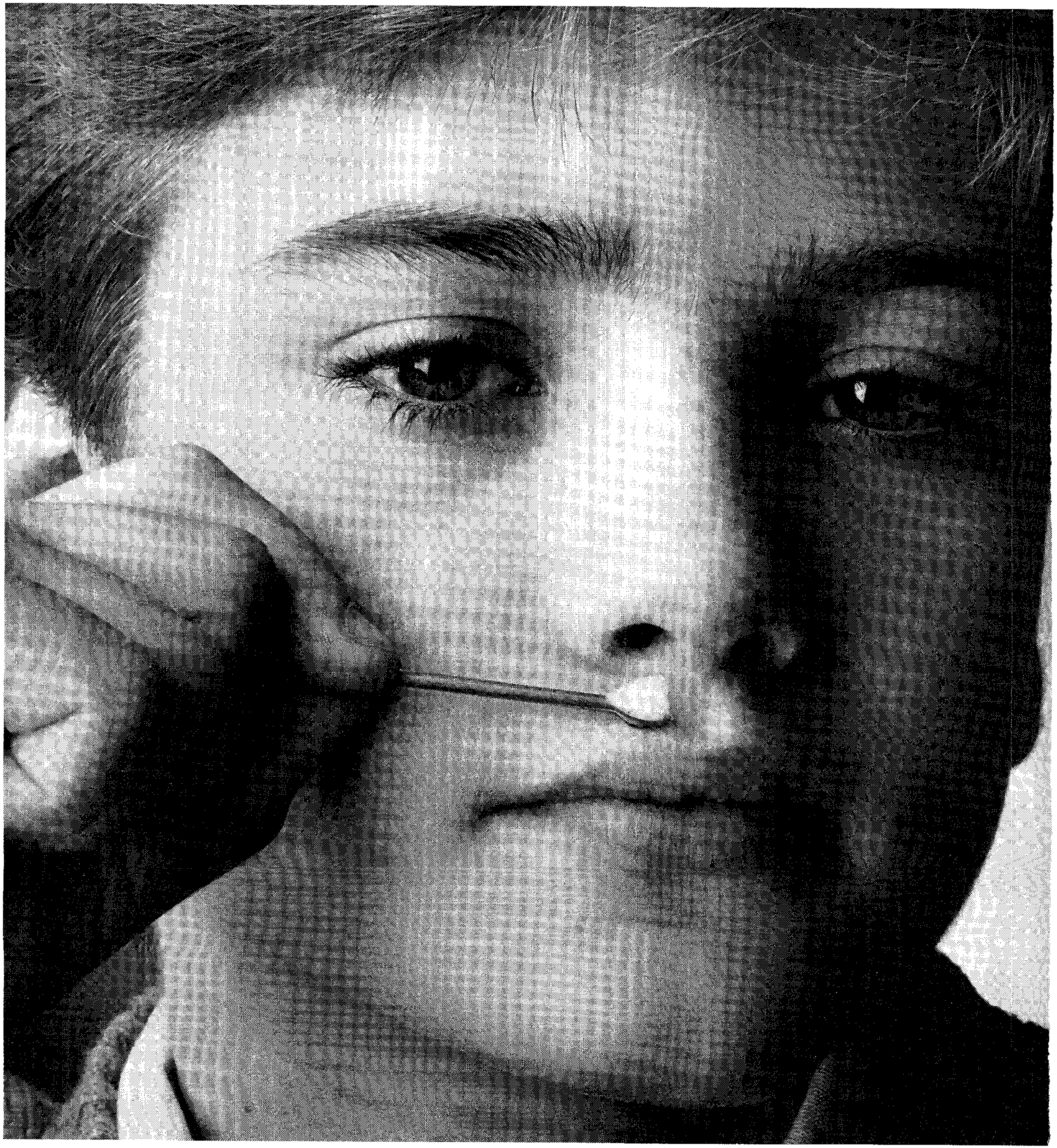

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4 WNBC-TV NEWS 4 NEW YORK
Is there any reason to watch anyone else?

1986, WNBC-TV

Arena show, 200 or so members of local gangs cut through a sellout crowd of 14,500 while an opening act, Whodini, was performing. Carrying knives and broken-off chair legs, the gangs attacked each other and audience members until more than 100 cops and security guards forced everyone out an hour later, ending the show before Run-DMC appeared. The fighting continued outside, and hospitals in the area had to treat about 40 people who had been beaten, stabbed, or shot. (In another incident in California, police say, one of Run-DMC's bodyguards kicked a 21-year-old man in the head during a backstage fight and the man died from his injuries. Run-DMC's management denied that the accused man, Garfield Brown, worked for them.)

After the Long Beach concert, Run appeared on a local radio show. "I told the gangs, 'If you're listening to me—you're stupid,' " he says. "One gang guy called and said he didn't have a beef with the group, but 'I'm protecting my turf. I gotta do what I gotta do. If it hurts you, I'm sorry, man.' " Run grimaces. "I didn't want to hear that—it's sap rap," he says. "Get that out of my face."

The following night's show, at the Hollywood Palladium, was canceled by the group, which said it wouldn't play the Los Angeles area again until the fans' safety could be ensured. There was more chaos at other rappers' concerts. On the same weekend as the Long Beach show, a fourteen-year-old boy was shot dead and three people were wounded at a rap festival in Brooklyn. Supporters of Run-DMC and rap in general claimed the groups weren't to blame; they pointed to the violence caused by audiences at heavy-metal concerts and such incidents as the Labor Day–weekend riot at a California surf contest, in which ten cops were injured. "When you put that many teenagers together, something's going to happen," says Daniel Simmons. Adds McDaniels, "Instead of talking about our concerts, they should be studying teenage violence in general."

But the criticism was harsh. In addition to Tipper Gore's comments, promoters and officials in a number of cities said they would think twice before inviting any rap group back. "I would say rap is going to be scrutinized very, very strongly," said John Norton, commissioner of public safety in Pittsburgh, where a series of assaults took place during a Run-DMC concert last summer. "I feel that when you mix alcohol, drugs, youth, provocative and pornographic music, and then super-energize these kids, you're going to have a problem." But the most surprising condemnation came from Run-DMC's old friend and mentor Kurtis Blow. "The kids, they idolize us rappers," Blow told reporters. "They see Run acting

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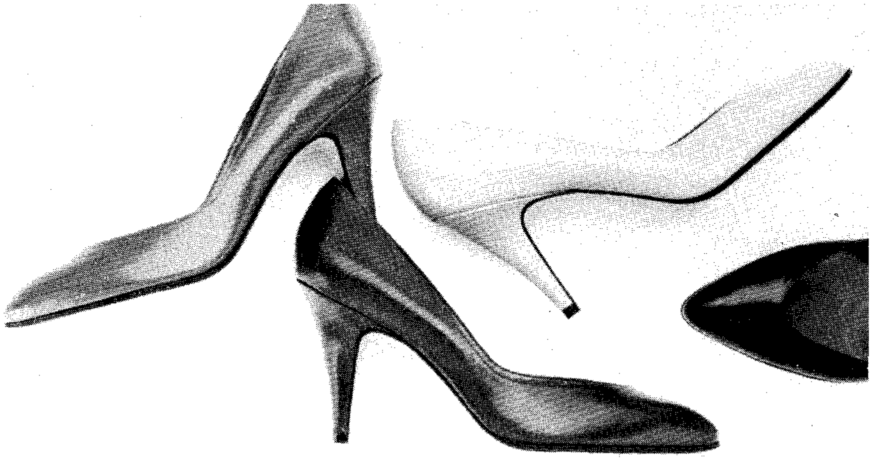

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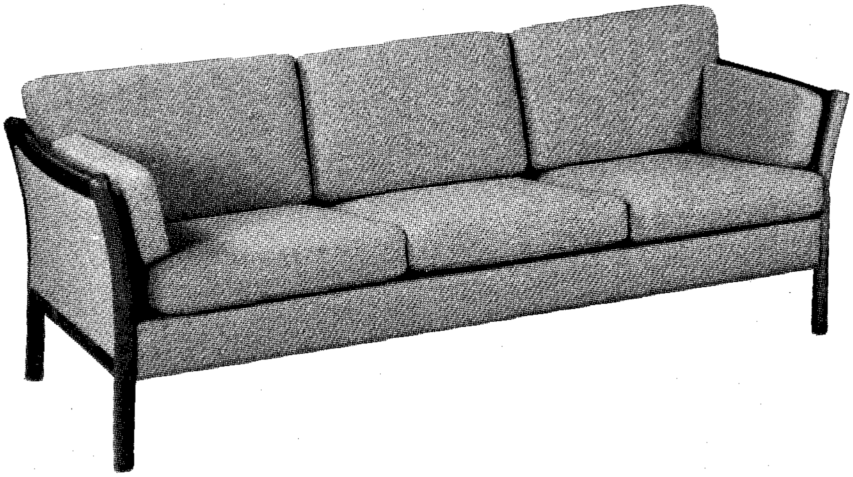

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MAURICE

that way, so they try to be gangsters."

The group was stung badly by his words. But a few weeks later, at his record company's offices, Blow, 27, with a neckful of chains and a head of damp curls, seems to reconsider. "Well, they're really not so bad," he says at first. Then he laughs. "Yes, they are. Like when Run comes out and tosses the mike stands . . . well, actually, I like that. I'm not soft, either."

Then he stops talking and looks at a wall. In the last few years, Blow's smooth, upbeat style of rapping has been in decline, while Run-DMC's harder sound has become more popular (he is still "officially" managed by Russell Simmons). "The truth is that it hurts me in my heart," he says after a while. "The kids [Run-DMC] are perpetrating a fraud. They act tough, but they don't know what it's really like to be poor or really street. They've never been hungry or robbed anybody. But I grew up in Harlem, and I know what tough is. They should know the kids are imitating them and it's wrong."

Blow lets his head droop down. "I guess there was always some envy in my heart," he says. "They came from good homes and all. . . . But I do think their music is great, and I'm proud of them, even if they're angry at me for some of the things I've said." He pounds the table. "If they were in trouble, I'd be right there for them with a Uzi. But now, I'm not sure they'd say the same."

WITH ALL THE CRITIcism directed its way, Run-DMC has had to grapple with questions about why there was violence in the first place. "The robbers definitely do come to see us," admits Jason Mizell. "We make their kind of music. They come to party, then after the party, they're gonna rob somebody if it's in 'em."

Still, Run-DMC says its gangster image and stage show are not the problem. "A lot of the kids who like us are impressionable," Run says. "But they listen to me *because* I act tough and cool. I got a lot of juice with them. It's like I'm cooler than their teacher, I'm cooler than their mother, I'm cooler than their father. So when we say don't take drugs and stay in school, they listen."

In fact, Run-DMC does have a history of social involvement. Besides the appearance at the Live Aid concert and the lyrics, the group has recorded numerous public-service announcements against drugs and venereal disease, and participated in the anti-apartheid anthem "Sun City" and in the "King Holiday" record project. Most recently, because of the strong influence they have on kids, they were picked to perform at a major anti-crack rally at Madison Square Garden.

"They got the power," says Johnny Johnson, seventeen, a Run-DMC fan who attends DeWitt Clinton High School, in the Bronx. "So when they say positive things, kids at my school hear them. They're like 'home boys.' If they came on stage wearing suits and ties, it wouldn't have the same impact. Of course, there are some kids who don't care about their message, and take drugs and fight anyway."

Despite its good works, Run-DMC may have difficulty touring in the near future because some promoters wary of violence won't have the group back. But instead of toning down their image, group members are now turning to a film project called *Tougher Than Leather,* which they describe as "a cross between *48 Hrs.* and *Rambo.*" The plot involves Run-DMC's efforts to avenge a friend's murder by drug dealers.

"*Krush Groove* was weak," says Mizell. "In our new movie, people are gonna get shot in the face."

Before the cameras have even started rolling, the group is trying to defend the film. "It's still positive," Run protests. "When people see it, they'll understand. We don't want anyone to shoot anyone over it.... We're still the good guys."

RUN-DMC ENDS ITS SHOW AT the Capital Centre on a disturbing note. After briefly going backstage, Run returns to tell the crowd he has to stop. "He says y'all got school tomorrow," he explains, pointing to a shadowy figure in the wings. "So we gotta go."

As the crowd begins to boo loudly, Run scowls, whips around to point again toward the wings, and shouts, "*Then f--- him, right?*"

"*F--- him,*" the crowd yells back.

"*F--- him, right?*"

The routine is repeated several times as Run brings the crowd to a frenzy. Then, as suddenly as he started, Run stops and lowers his voice.

"Seriously," he says. "If you are in school, stay there, don't take drugs, and don't be a dickhead in general."

It's a disorienting, contradictory moment, and it's hard to tell which part of the message has gotten through. But Run claims he doesn't have any doubts. "I get my point across every time," he says. "Kids want to be like me, and if you want to be like me, you're good to go [in great shape] because I don't stand for nothing bad. We're role models, for sure." ■

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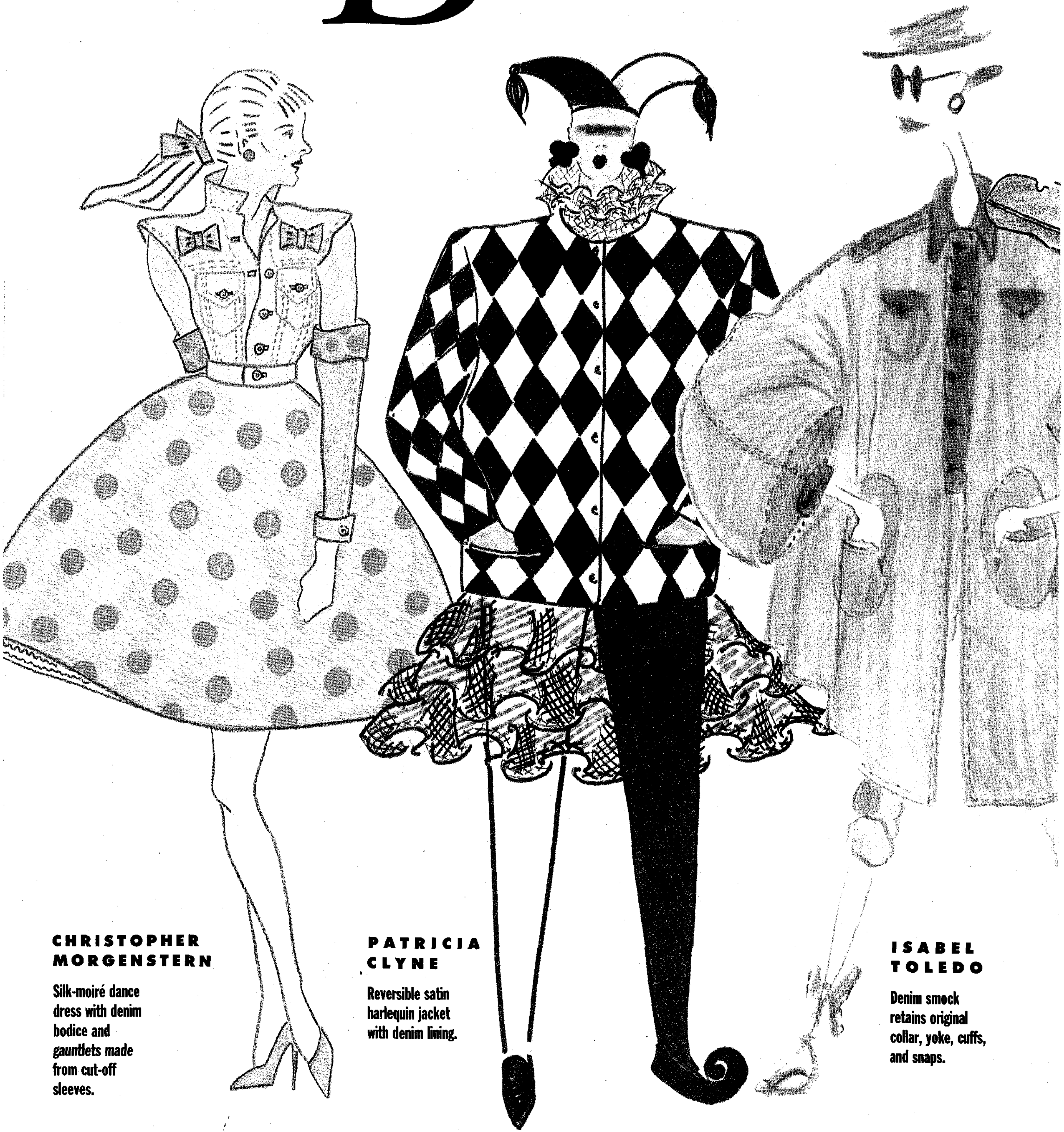
In STYLE

By Wendy Goodman

DESIGNING THE BLUES



CHRISTOPHER MORGENSTERN

Silk-moiré dance dress with denim bodice and gauntlets made from cut-off sleeves.

PATRICIA CLYNE

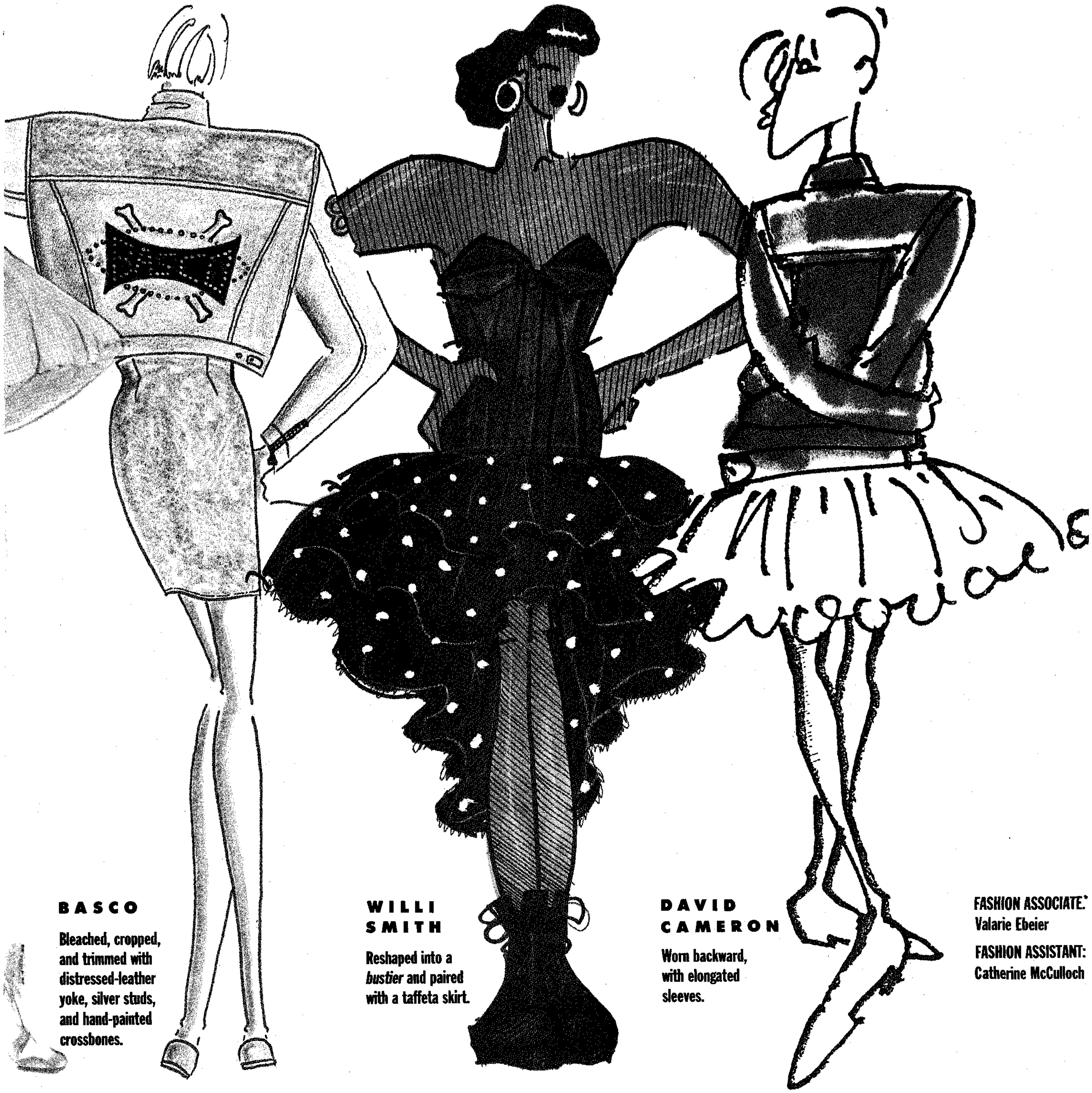
Reversible satin harlequin jacket with denim lining.

ISABEL TOLEDO

Denim smock retains original collar, yoke, cuffs, and snaps.

The lowly Levi's jacket ascends into the realm of high fashion at 6:30 P.M. on November 10, when—in a special silent auction at Barneys—over 70 artists and designers present their personal variations on this most American of themes (tickets, $100). They've revamped it into ball gowns and *bustiers*, embellished it with everything from distressed leather to silk moiré. Their designs—six of which are shown here—will also be on view at the store the next day, when bids will be accepted until 6 P.M. Best of all, the event is more than fashion for fashion's sake: All proceeds go to the Supportive Care Program for AIDS patients at St. Vincent's Hospital.

David Kelley



BASCO

Bleached, cropped, and trimmed with distressed-leather yoke, silver studs, and hand-painted crossbones.

WILLI SMITH

Reshaped into a *bustier* and paired with a taffeta skirt.

DAVID CAMERON

Worn backward, with elongated sleeves.

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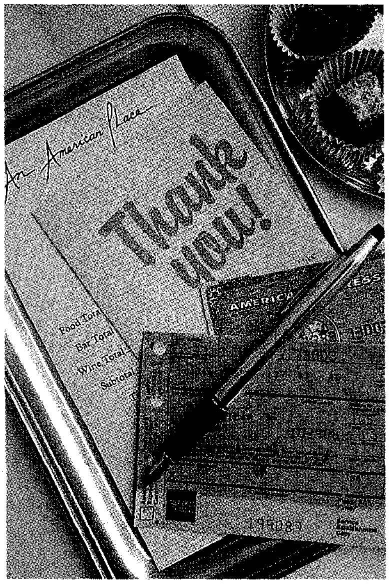
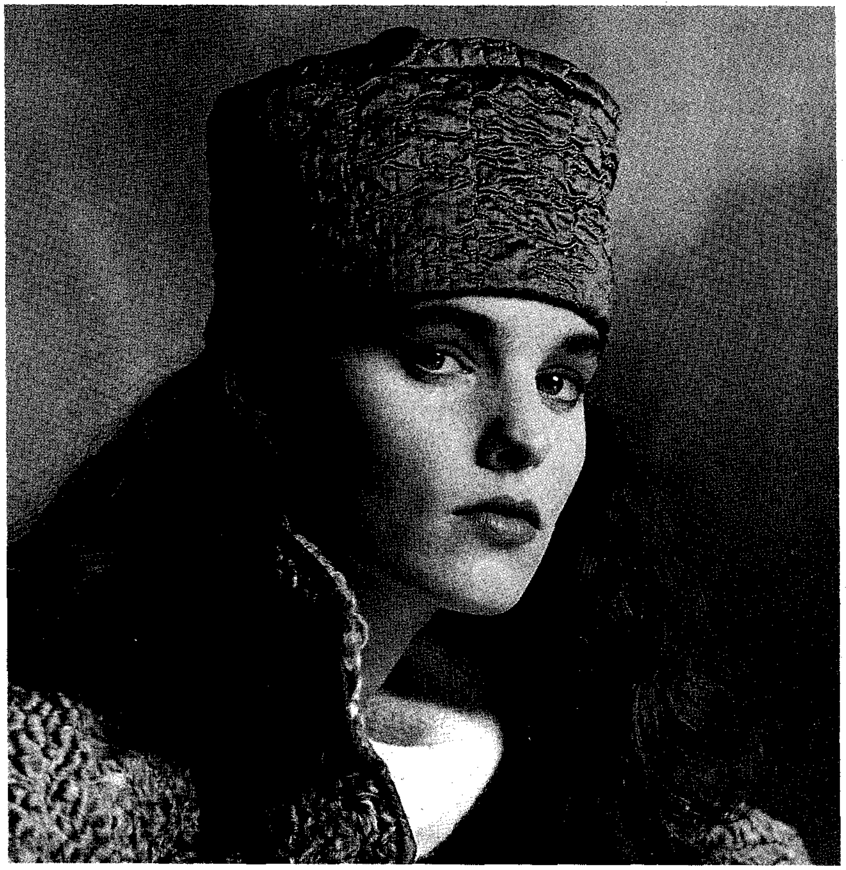
By Corky Pollan

Meal Ticket

You're feeling mellow, well fed, perhaps even a little high, when, in any one of 3,500 New York City restaurants next week, a little buff-colored envelope crosses your plate. It's a Citymeals-on-Wheels campaign dreamed up by the best restaurateurs in town—a chance to share the abundance of your life with someone who is homebound, elderly, and hungry. Just indicate how many $5 meals you want delivered—knowing that your caring casts sunshine into what can be a stark existence—then write in your American Express card number or slip in cash or a check. You'll walk out feeling even better, because you've helped feed a neighbor. If you don't see the Citymeals-on-Wheels chit, ask your waiter for it. **—Gael Greene**

CITYMEALS-ON-WHEELS/*Restaurants in all five boroughs/November 17 through 23*





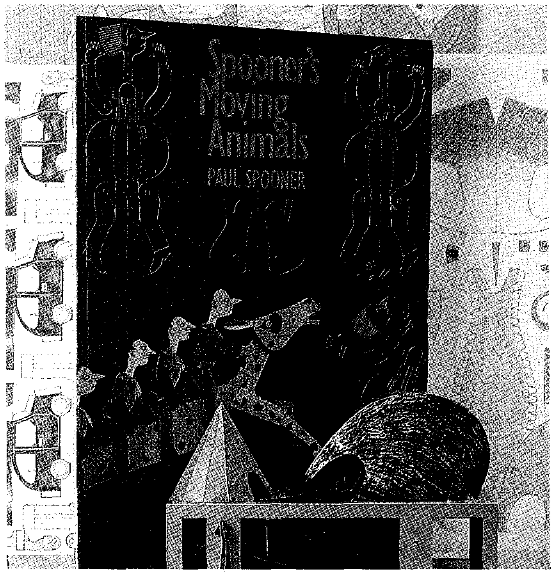
Head Alert

The same Yonson Pak who has turned out architecturally inspired suits and dresses for five years is now turning out hats translated from the Russian. These temptations in crinkled silk-and-wool matelassé (wool jersey, wool-silk foulard too) are stylish evidence of this season's Soviet invasion (from $40 to $50).

BLOOMINGDALE'S/*Paradox/Fourth floor*

Spooner or Later

Paul Spooner's knowledge of the mechanics of paper sculpture is matched by his singularly skewed vision of the world. In *Spooner's Moving Animals,* he has created seven paper patterns—all with moving parts—to cut, paste, and assemble (with the aid of toothpicks) into an amusing and unlikely zoo. In Spooner's hands, an anteater endlessly misses its ant, a lion's roar comes out "rore," and a four-seat apocalyptic horse offers competition to the car. His theme park is inhabited by ancient Egyptian jackals that polish cars and mow lawns. Spooner's quirky mythological references and his ironic historical asides render his text as witty as his menagerie.



SPOONER'S MOVING ANIMALS/Harry N. Abrams/$16.95

Photographs: top, Lawrence Ivy (model: Adrhana Franceschetti of Ford. Hair and makeup: Jeffrey Martin); bottom left, Ted Hardin; bottom right, David Kelley.

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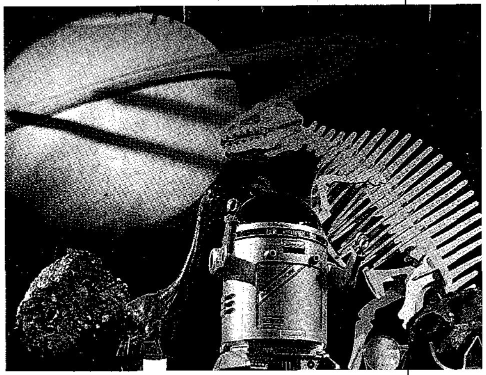
Store of the Worlds

Lorraine Simone was a science teacher with twelve years of experience and a master's degree in environmental science. Robert Werner was a businessman with a black belt in karate. They left these earthly pursuits to open the Daily Planet—a soothing shop with celestial electronic music and a ceiling aglow with spotlit planets and prisms—where they offer "gifts from the earth and beyond." For children, there are fossils, minerals, gyroscopes, dinosaurs in every form, even an erupting volcano. For adults, telescopes, jewelry, illuminated globes of the stars and constellations, and an amazing Plasma Globe containing twenty gases that simulate lightning and the aurora borealis. For those less earthbound, there are healing quartzes, crystals for meditation, ion fountains, subliminal tapes. (From 99 cents for refraction glasses to $99 for the ion fountain to $1,100 for the Plasma Globe to $4,000 for a 50,000-year-old meteorite.)



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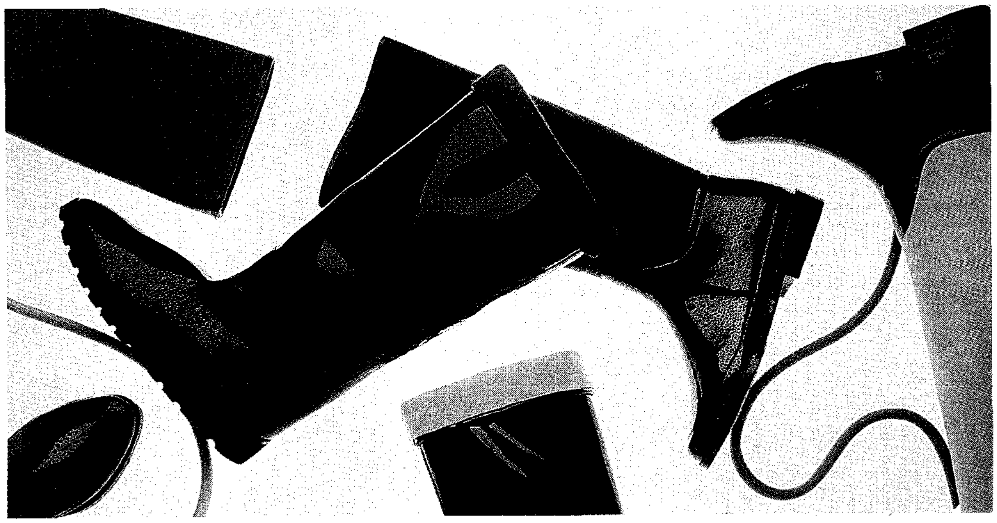
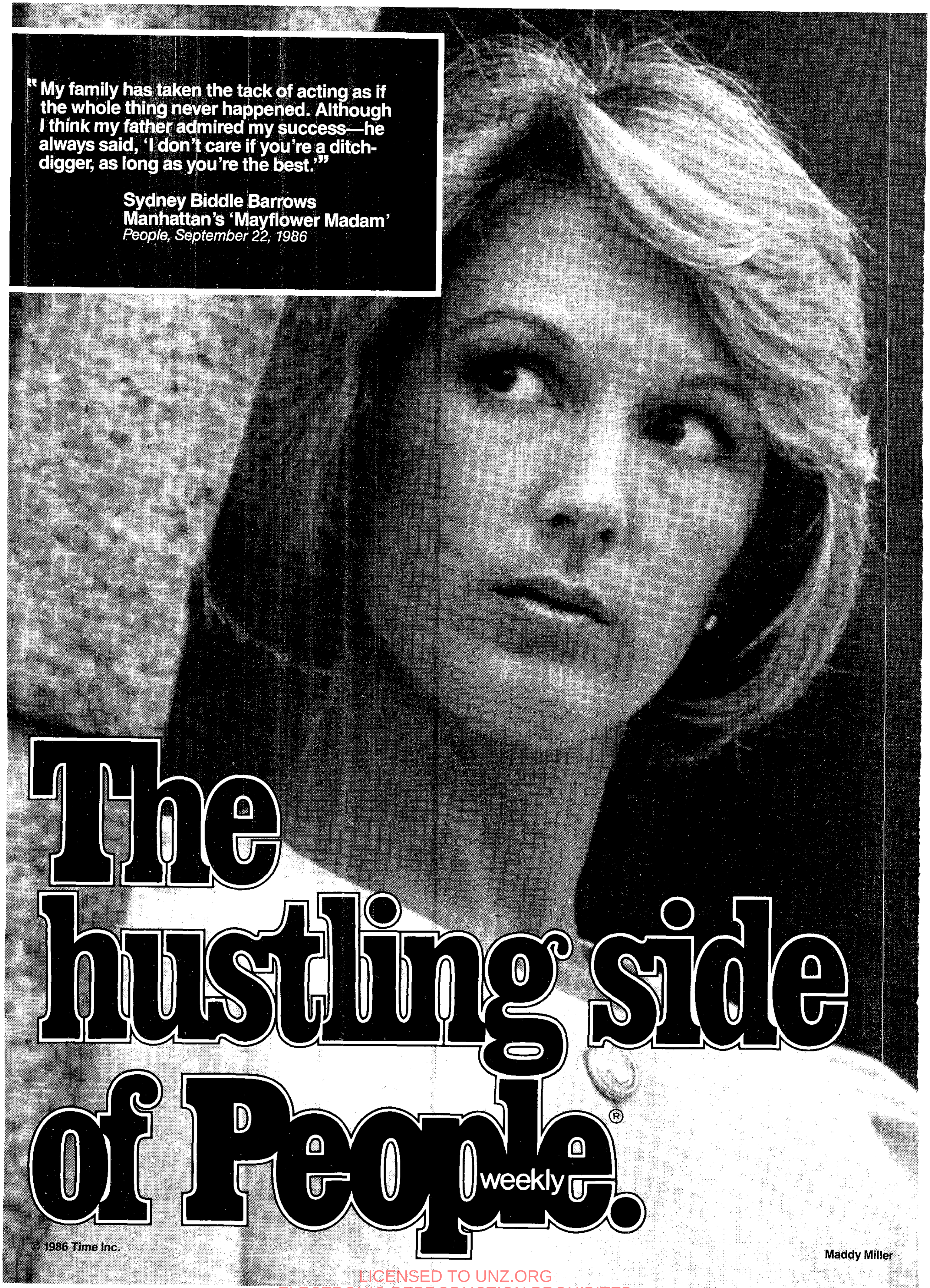
When rain boots come in colors like *these,* they're guaranteed to make the mercury climb. Liz Claiborne transforms the classic riding boot with bright panels of rubberized canvas ($38, in gray and black too). And a fisherman's boot goes from dull to terrific when it's lined in fiery cotton flannel ($80, in black too).

RIDING BOOT/*Sak's Fifth Avenue/Fifth-floor shoe department*
FISHERMAN'S BOOT/*Barneys Coop*



Photographs: top left and right, Dan Cornish/ESTO; bottom, S. Baker Vail.



"My family has taken the tack of acting as if the whole thing never happened. Although I think my father admired my success—he always said, 'I don't care if you're a ditch-digger, as long as you're the best.'"

Sydney Biddle Barrows
Manhattan's 'Mayflower Madam'
People, September 22, 1986

The hustling side of People® weekly.
Maddy Miller

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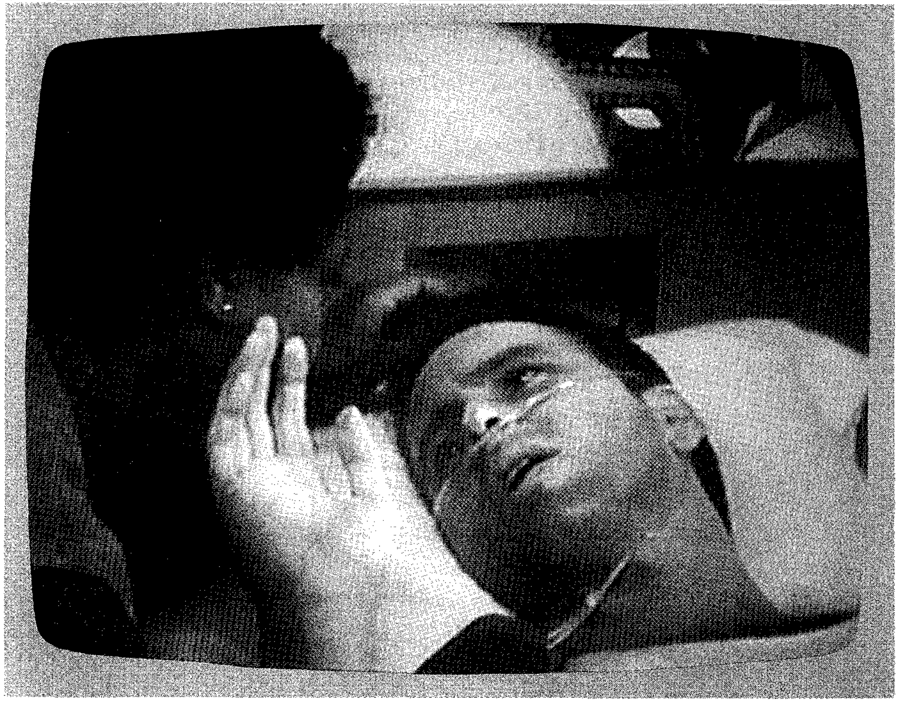
THE WAR AT HOME

"...Written by a Woody Allen with a social conscience, starring a cunning actress, *Unnatural Causes* should make you very angry..."



BEDSIDE MANNER: *Alfre Woodard and John Ritter in John Sayles's film.*

THERE'S A MOMENT EARLY ON IN **Unnatural Causes** (November 10; 9 to 11 P.M.; NBC) when we are warned to watch out for flying emotions, somebody is going to get hurt. The scene is a Veterans Administration hospital in Chicago. They've just finished carving up a Vietnam vet who is big and black and angry and sobbing. He disdains the prosthetic device they offer him as a substitute for his left arm; it isn't even the right skin color. He pushes people and breaks things. He is trying to open the window wide enough to jump.

Enter Maude DeVictor (Alfre Woodard). She is little and black and implacable, with a wary-bird tilt to her head and hands like ratchet wheels. She clucks, coos, and cajoles, babying the big man. His arm is an aspect of his sexual identity; she flirts with his fears. He is hypnotized. (So was I.) Her hand plunges suddenly down the front of her sweater and pulls out a swab of sponge padding, which she tosses to him. Because of cancer, she is missing a breast. We think about the missing arm and the missing breast and sex and cancer and we'd rather be in another room. Maude DeVictor opens the window. "Now," she says, "you can jump. Or you can give me back my tit and go get your dinner."

There really is a Maude DeVictor—"*D* for democracy, *V* as in victory," she explains herself on the telephone before switching to "*D* for defoliant, *V* as in Vietnam"—and she actually worked for the Veterans Administration, and she was in fact responsible for an investigation into the chemicals we sprayed on our own troops in Southeast Asia, among them millions of gallons of Agent Orange, a dioxin much more powerful than arsenic, which perhaps accounts for thousands of delayed cancers and other "unnatural" disorders experienced by vets (and their children) years after the war was supposed to be over.

The VA, of course, didn't want to hear about Agent Orange. Imagine the medical benefits the government would have to pay out if all those cancers were "service-related." Besides, it's one thing to spray death clouds on yellow people and their vegetables ("Only *we* can prevent forests!" chirps a chopper pilot); it's another, more deplorable thing to drop the stuff on our own grunts, all-Americans like John Ritter who tend not to believe in "psychosomatic cancer." Such all-Americans, with the help of ex-Navy nurses like Maude DeVictor, are likely to petition the media for redress of grievances.

Yes, John Ritter of *Three's Company* is in *Unnatural Causes*, playing the part of a vet who returns to teach high school and die. Patti La Belle also shows up, as one of DeVictor's colleagues who offends the VA by winning a sex-and-race-discrimination suit against the same bureaucrats who want to shelve DeVictor's report. Asking Ritter not to be funny and La Belle not to sing is somebody's idea of clever casting, but they don't embarrass themselves. Ritter, in fact, is scary; we expect the practiced pratfall, and what we get instead is a body out of control, a busted mechanism, an obscene metastasis.

And that same somebody had the wit to cast Alfre Woodard as DeVictor, and to ask John Sayles to write the teleplay around her. As DeVictor, she is deep in cunning, abiding in her somehow sexy stubbornness, her herky-jerky sense of what's fair and what's evil, her tempered steel. Such women made the civil-rights movement possible and inevitable. Sayles, who wrote, directed, and acted in *The Return of the Secaucus 7* and *The Brother From Another Planet*, is a Renaissance man—Woody Allen with a social conscience, Herzog or Fassbinder with a sense of humor—just when we need one. He's even written a first-rate novel, *Union Dues*. Woodard and Sayles together should make you very, very angry.

BY THE TIME YOU READ THIS, **Monte Carlo** (November 9 and 10; 9 to 11 P.M.; CBS) will be half over, which means that you may have missed the first two hours of Joan Collins in and out of clothes, beds, swimming pools, dungeons, and George Hamilton's two-tone top-down roadster, a sort of saddle shoe with wheels. (The Fascists in *Monte Carlo*, being monochromatic about everything, never get out of their black sedans.)

Anyway, Joan is a Russian princess who grew up with an English accent because the Bolsheviks murdered her parents before the Gestapo murdered her British secret-agent husband, which explains why, even though she is a world-

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famous chanteuse, she finds herself in Monaco after the fall of France with a camera and a radio and George. George is a novelist who feels bad because he sold out to Hollywood, which causes him to drink scotch and wear an ascot even when he's climbing up the wall of a fortress to snatch Joan from the clutches of a Nazi brute (Peter Vaughan) who is given to saying things like "We can crush you like so many ants!"

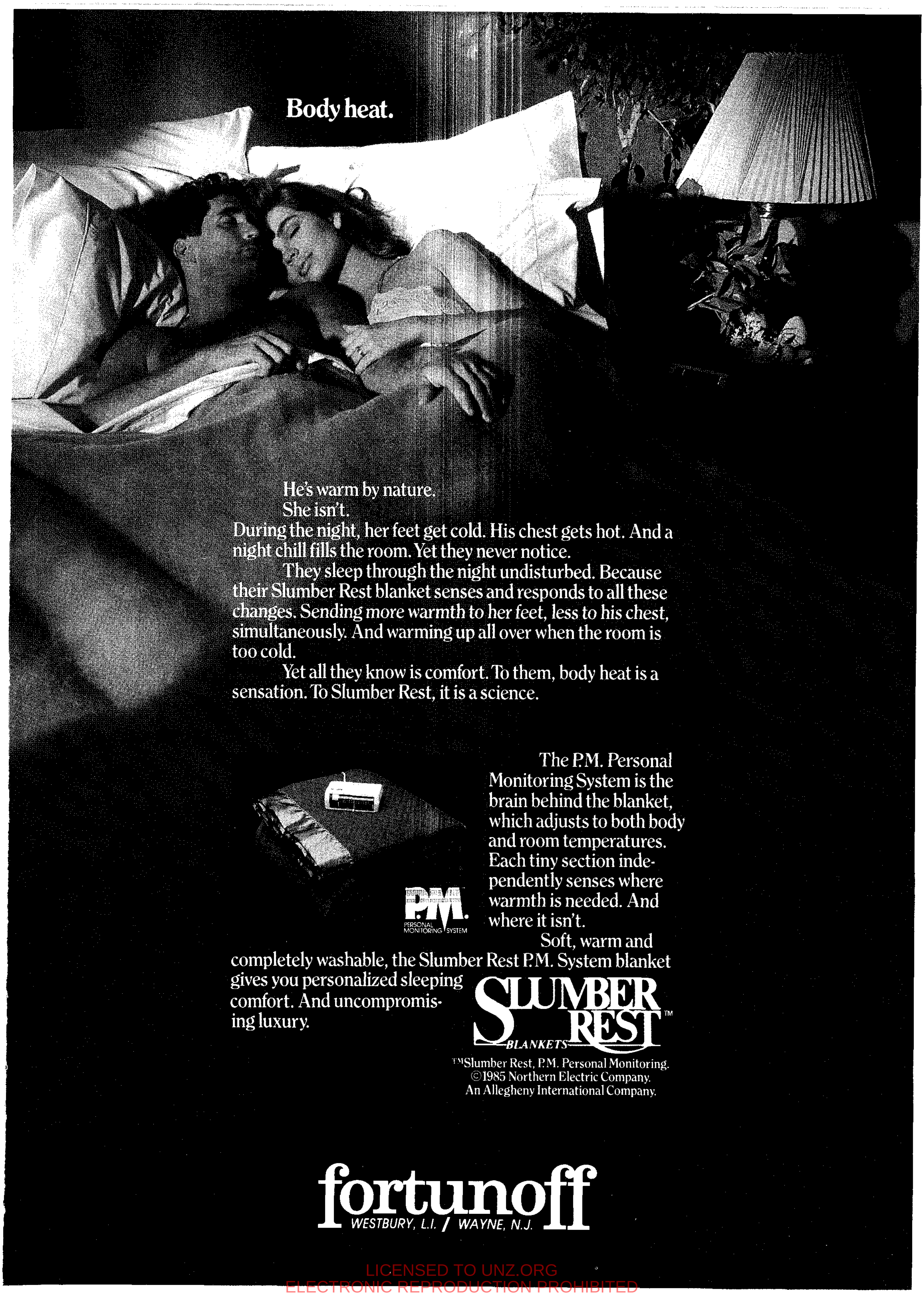
Joan and George have been insincere for so many years that they can't even fake an emotion without our wanting to avert our eyes. Malcolm McDowell, as a war profiteer with white suit and intermittent brogue, is moderately interesting. So is Lauren Hutton, as the rich American who keeps George in cigarette holders. So is Lisa Eilbacher, who went to Bryn Mawr before getting herself strafed by the RAF at a cocktail party for military-industrial simpletons of the Third Reich persuasion. And the south of France is very pretty this time of war.

But Joan is her own executive producer, so we get lots and lots of Joan in various stages of emotional dishabille, as we did in *Sins* and *Mistral's Daughter*. I gather from the gossip columns that this elephantiasis of ego is Joan's way of punishing us for not having taken her seriously during the lean years. I hope she feels better soon.

Dreams of Gold: The Mel Fisher Story (November 15; 9 to 11 P.M.; CBS) is worth a look. Like Maude DeVictor, there really is a Mel Fisher, and he really did spend seventeen years looking for the Spanish galleon *Nuestra Señora de Atocha,* which sank somewhere off the Florida Keys six years after the death of Shakespeare, and he really finally found hundreds of millions of dollars' worth of gold, silver, emeralds, pottery shards, and bosun's whistles, most of which he was allowed to keep after the state of Florida and the United States of America tried to take it away from him.

Cliff Robertson plays Fisher, and Loretta Swit is his saintly wife, and assorted blondies from an old *Gidget* movie impersonate his long-suffering children and their squeaky-clean paramours, and Steven Williams is the obligatory West Indian with a bad case of ghost story and the enigmatics.

Fisher lost a son and a daughter-in-law before he found his death-ship swag, and Robertson portrays him sympathetically, part con man and all dreamer. (There is, in fact, altogether too much talk about the rugged American Dream versus creeping Big Brotherism, as if we might somehow miss the point, which is impossible.) I can't help feeling that these people are secretly too complicated for television, but *Dreams of Gold,* at least, is likable. ▬



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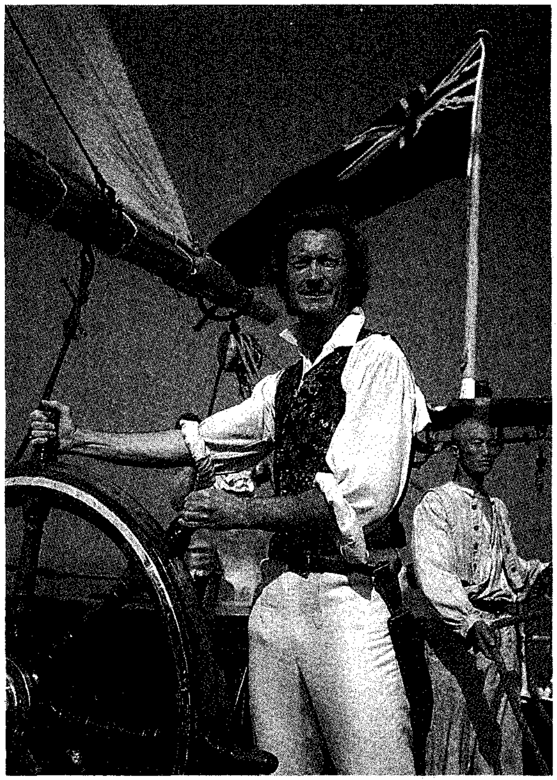
MOO GOO 'TAI-PAN'

> "...The only astonishing thing about *Tai-Pan* is how bland it is. Bryan Brown isn't a swashbuckler, and the ladies are amateurs..."



BROWN AT THE HELM: *The hero of Daryl Duke's film.*

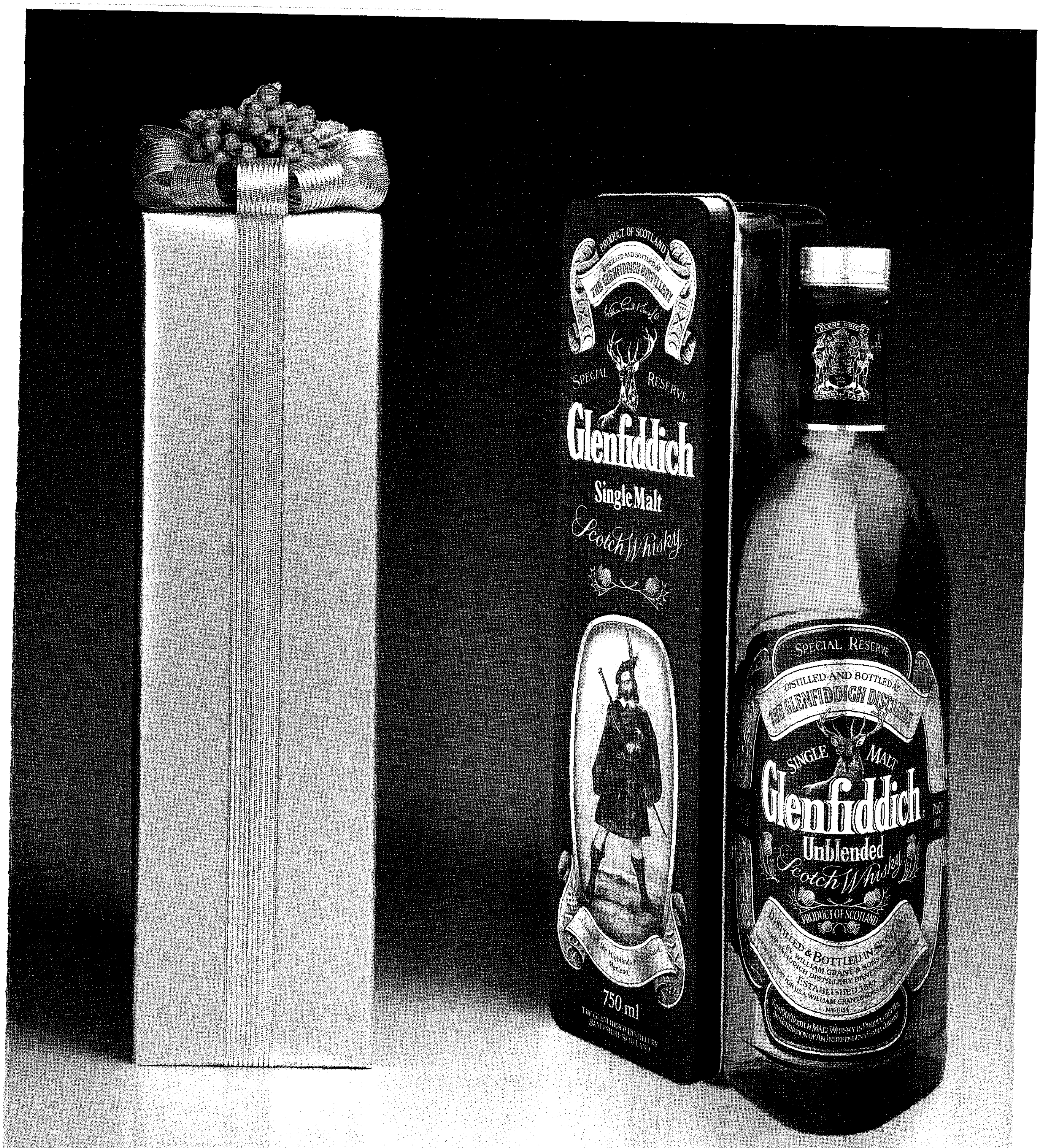
Tai-Pan, THE FIRST LARGE-SCALE AMERICAN feature shot on the mainland of China, might as well have been shot in mainland Wisconsin. As far as I can tell, about the only thing that studio head Dino De Laurentiis and director Daryl Duke got out of their penetration of the Great Enigma was the pale, almost dusty-blue skies one associates with China from old paintings. They also made use of a stretch of unspoiled beach along the South China Sea. This crescent of gleaming sand gets transformed into nineteenth-century Hong Kong, a set whose fresh wood and clean-swept docks suggest nothing so much as an Oriental theme park. You look for the sesame-noodle stands. Still, the colors are nice.

Tai-Pan is a dud, and no one could be more disappointed than I. The historical-adventure, lusty-men-and-even-lustier-women genre is one of the most enjoyable of all types of junk moviemaking. I didn't expect art in any form, but I hoped for detail, sweep, "authentic" customs, atmosphere, mystery, a sense of the exotic and forbidden, the astonished reaction of one culture to another. The only thing astonishing is how bland the production is—NBC's *Peter the Great* had a kind of barbaric splendor that makes *Tai-Pan* look tame. Daryl Duke, who once made an entertaining little movie, *Payday,* but who qualified for this pinchpenny epic with *The Thorn Birds,* stages almost everything in a threadbare, thuddingly obvious way. Not only do the Westerners' settlements look like they were built to be filmed, the Chinese actors look like they were costumed to be turned into postcards. The most expressive thing any of them does is tremble with rage and shake an elegant stringy beard.

Screenwriters John Briley and Stanley Mann swallowed James Clavell's big, plotty novel without digesting it; the exposition, which mixes together scenes of warring British trading families and "historical" moments, bumps along like an old subway train. The movie is mostly incoherent, and Bryan Brown, using a Scottish burr so thick it gets lost in his nose, isn't always intelligible. Brown plays the rakish trader Dirk Struan, the big shot, the pooh-bah, the Tai-Pan. Expelled from China for selling opium, he vows he'll do something about it, and suddenly, by magic, the British take control of Hong Kong island. So much for the Opium War and the Treaty of Nanking. Tai-Pan's son, the priggish and confused Culum Struan (Tim Guinee), describes his dad promisingly as "murderer," adulterer, fornicator, smuggler, and opium trader," and I wish that Bryan Brown could have lived up to half the billing. But Brown doesn't have the temperament for this "flamboyant," swashbuckling stuff; his stolid intelligence makes you long for Peter O'Toole swinging his arms around or Richard Burton rumbling majestically in his cups. John Stanton, another Australian, does better as Brock, the head of the rival mercantile clan; Stanton is a heavy-shouldered brawler with satanic eyebrows, and he looks at least comfortable. But they are both minor-league actors. *Tai-Pan* suggests that either Dino De Laurentiis has become cheap or that the stock of heroic British actors has been depleted at last. Twenty years ago, the picture would not only have starred O'Toole, it would have featured famous names in minor roles—Gielgud glinting above muttonchops, Trevor Howard stuffed into a major's breeches and roaring away.

Where is Vanessa Redgrave when we need her? The ladies present are all embarrassingly amateur. They aren't called on to do much more than walk around in their low-cut dresses (the expanses of smooth, alabaster flesh suggest the covers of the leading romance novels), and they don't do that very well. An exquisitely inauthentic Chinese actress named Joan Chen plays Brown's slave. Half-naked, and lit like a diamond bracelet, she sponges Brown's heated body after sex and falls to the floor whimpering, "This slave have no face before her lord." Her masochism is meant to be ever so sweet and funny—a charming Sino-Victorian custom. The eroticism in *Tai-Pan* is depressingly unimaginative. There's a lot of it (as if the British went to China for sex), including whippings in the Macau whorehouse, a castration, and other diversions. In the tradition of these movies, the romantic climax arrives during a typhoon: Brown and Joan Chen embrace with all of the Crown Colony falling down on their heads. God, it's thrilling. When the movie is over, you really know it's over: You see shots of the modern, glittering, many-towered Hong Kong. Freighters laden with riches crawl through the bay—the place gleams with money. And all of it comes from a kiss on a windy night.

BÉATRICE DALLE, THE 21-YEAR-OLD first-time actress who stars in **Betty Blue,** has broadly spaced teeth, small, thrusting breasts, a big rump, and a lower lip that hangs out in Napoleonic defiance. Dalle walks with her weight held high, tensely, like a cat with its back up. She's not beautiful, but she has the quality of willfulness—a crushing self-confidence—that the French love, and in France she has caused a considerable sensation with this movie. Naked, she's like a Modiglia-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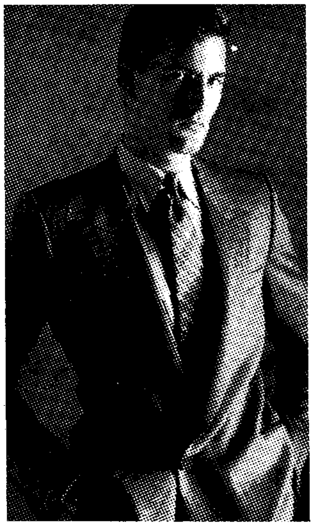

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ni nude with spiky short hair. The writer-director, Jean-Jacques Beineix (*Diva*), has said, "I chose Béatrice Dalle because she imposed herself." Well, Dalle is certainly imposing. But like many imposing people, she's virtually without humor. She has a blunt, almost brutal manner, as if she were only half-conscious. She's avid, but what she does is not so much eat men alive as eat herself alive.

Dalle's Betty is a girl who won't take crap from anyone. She makes up her mind on every subject instantaneously, always says exactly what she thinks, and is always right. When she's frustrated, she throws things out the window—wine bottles, apples, bowls of chili. At one point, she throws the whole household out the window. Beineix halts the movie, as if awestruck by this act of heroic rage: A character on the sidelines, an old man looking through a pair of binoculars, catalogues the items as they come flying out—pots, pans, food, furniture, a stereo, a Gershwin record.

Of course, Betty is crazy—violent and self-destructive—and she finally cracks up, but her insanity is meant to be a sign of her healthy appetite for life. Magnificent, elemental—that's what we're meant to think of her. And we're meant to see that her spontaneity and passion are simply too much for society to handle. Shot mainly in bright sunshine, like summertime advertising graphics, *Betty Blue* takes a whimsical, slapdash attitude toward tragedy. Ah, the absurdity of life, and all that. But Beineix is no existentialist; his surest instinct is simply to reduce everything to a visual *mood*. In *Diva*, he made a style out of shallowness—he had the right material for a graphics approach to moviemaking. But in *Betty Blue*, when he uses the same style to shoot violent scenes with people we're supposed to care about, he just seems senseless. *Betty Blue* mixes happiness and sorrow, but overall its tone is celebratory. Betty is a saint.

Betty moves in with Zorg (Jean-Hugues Anglade), a thirtyish repairman and a rather mild, retiring sort. Awakened, Zorg is thrilled, overwhelmed. He basks in Betty's splendor, and they carry on a passionate affair. When Betty discovers the manuscript of a novel that Zorg has written, she begins reading. Boy, does she read! Through the night, and without stopping, she completely abandons herself to reading, the way an infant does to sleep. Finished, she decides the book is a masterpiece and begins typing it. But she doesn't know how to type, so she must proceed a letter at a time, peck, peck, peck. Through all of this nonsense, Jean-Hugues Anglade looks at her with awe. Slight but well knit, with a thin, soulful face, Anglade gives the film the only touches of sensitivity and intelligence it has.

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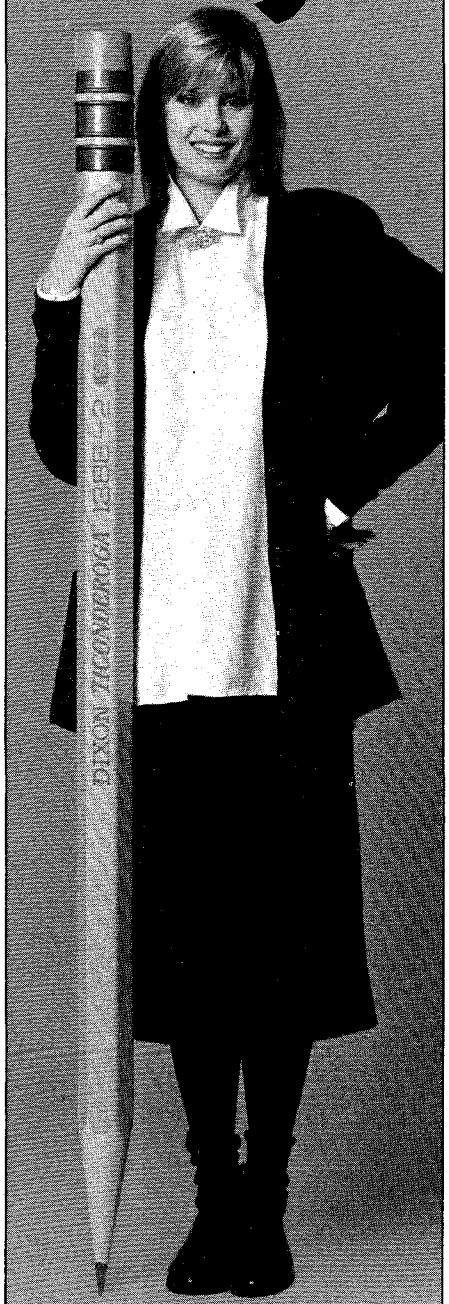

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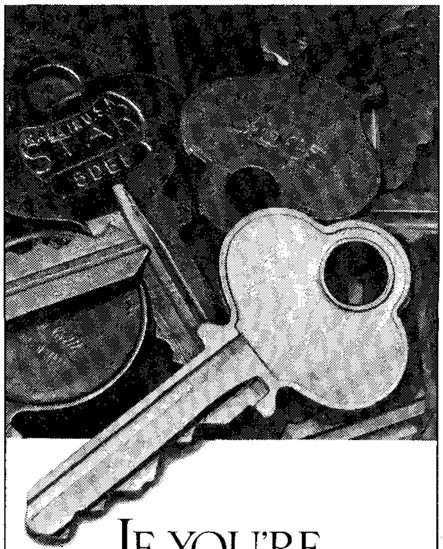
Beineix begins with the two actors, naked, making love, and there's quite a bit of sex and nudity throughout *Betty Blue.* The movie is set up as a chronicle of *amour fou,* but what's most convincing about it is the way it handles sex as something that just happens—as no big deal. The characters wander around the house naked, talking, eating, arguing, just as people do in life. Yes, I know that a movie isn't life, and little of the nudity has dramatic effect. On the other hand, our pleasure in the nakedness of two good-looking actors requires little justification. Those women who complain bitterly that a certain area of the male is always covered in movies (while women go starkers) will be gratified to see that Beineix has at last unsheathed the retiring organ. Is this an advance? I suppose so. It may be commercial acumen too. Some twenty years ago, Eric Bentley speculated that it was the penis that was drawing everyone to those Off Broadway plays; now we'll see if John Thomas has retained his box-office clout.

Weenie or no weenie, Beineix's picture is going to put many people in a foul mood. For who, apart from Edwin Meese, is not in favor of sex and nakedness and spontaneity and bohemianism and good times and cracking up over meaningless jokes? Who hasn't felt, at one time or another, like laughing at a funeral? Who hasn't felt that the most tragic and the most ridiculous moments of life have a lot in common? Beineix's movie embraces all the good, free, generous pleasures, it argues for volatility as a mood, and yet the picture is so overwhelmingly stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. A show-off movie, with hardly a single scene grounded in common observation, *Betty Blue* may be the first art film for morons.

In brief: HAVING ABUSED ERIC ROBERTS often enough in this column, I am gratified to be able to recommend his light, sure, witty performance as a traveling theatrical-set designer in **Nobody's Fool.** Working a ramshackle summer Shakespeare festival in Arizona, the designer holds himself in reserve, observing. We think he's superior to what he's doing, but when his own anxieties come out, Roberts makes him very likable. In all other ways, though, this little movie about a self-conscious small-town kook (Rosanna Arquette) who finds herself by performing is painfully embarrassing. Playwright Beth Henley is said to have put a lot of herself into the screenplay; certainly, no one else could have prized every wayward, awkward, stuttering impulse of her youth. In principle, we're all in favor of personal movies, but the awful thing about this one is that it's girlish and dull. ■



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THE AMERICAN WAY

"*. . .On Freedom's Ground* is typical Schuman—it has vitality, optimism, dynamic tension, but it lacks communication. . ."

IF THE UNITED STATES GOVERNMENT SUDdenly made the improbable decision to appoint a composer in residence—a sort of American equivalent to England's Master of the Queen's Music—**William Schuman** would surely be offered the job. In a way, Schuman has been unofficially functioning in that capacity for years, and the recent New York Philharmonic premiere of *On Freedom's Ground*—"An American Cantata" for baritone, chorus, and orchestra—is just the latest addition to the composer's extensive catalogue of occasional scores on patriotic themes. This time around, with a work that honors so much Americana at once, one hardly knows where to begin listing the credits.

The commissioning apparatus itself is positively awesome, a monument to the notion that traditional American free enterprise, if applied with sufficient vigor, is bound to produce high culture. Apparently, the project was initiated by the New York Philharmonic, which organized a formidable consortium of co-commissioners to participate and eventually perform the piece, a nationwide network of symphony orchestras from Albany, Atlanta, Chicago, Pittsburgh, Portland (Oregon), St. Louis, and Washington, D.C. If *On Freedom's Ground* fails to enter the repertory, no one will be able to claim that it was because audiences never heard it. Also in at the beginning was the Crane School of Music at Potsdam, New York, which wanted to observe its hundredth anniversary this fall by joining forces with the Philharmonic in commissioning a new choral work from Schuman. Since the Statue of Liberty would be marking the centennial of its dedication at the same time, both the theme of the cantata and the date of its world premiere were virtually preordained.

All the elements fell smoothly into place. The Philharmonic under Zubin Mehta's direction played expertly, the Crane Centennial Chorus sang splendidly, and Sherrill Milnes was the eloquent baritone soloist. No doubt the daily press would have made more of the event if the Mets' victory celebrations on the same day had not upstaged both Miss Liberty's rededication ceremonies and the cantata's first performance, in Avery Fisher Hall—a quirk of fate that a composer whose only opera is based on "Casey at the Bat" may have found amusingly ironic.

In any case, *On Freedom's Ground* is typical Schuman, and I imagine that every musical organization with a stake in its creation will be mightily pleased. The impeccably crafted score contains all the fine qualities that Leonard Bernstein once attributed to this composer—vitality, optimism, enthusiasm, long lyrical line, rhythmic impetuosity, bristling counterpoint, brilliant textures, dynamic tension. The text, a five-part poem by Richard Wilbur written specifically for Schuman's music, is an equally skillful literary effort that treats the Statue of Liberty as a stately symbol of this country's picturesque history, varied national character, and spiritual aspirations. There is never the slightest suggestion of jingoism in this dignified, carefully written cantata. According to Schuman's program notes, both he and Wilbur decided "not to write a piece for an occasion, but, rather, to use the occasion for a work of which America itself would be the subject—the things that are right and some that are wrong—a land always with the possibility of change."

Obviously, the authors hope that *On Freedom's Ground* will transcend the circumstances of its commission, and perhaps it does. I found the music consistently apt, inventive, and agreeable. The arresting trumpet tune that opens the score is a proud, noble theme that undergoes numerous clever transformations during the course of the piece. The lively section dealing with the Revolution and American feistiness is in Schuman's best muscle-flexing manner, and the long baritone solo, which examines some of the less attractive aspects of the American psyche with surprising frankness, is set to music of weight and seriousness. The country's lighter moods are delightfully captured in a potpourri of traditional tunes entitled "Come Dance," and the cantata concludes with an appropriately loud and affirmative choral apotheosis.

This is all very fine, but something seems to be missing, and while wondering what that might be, I stumbled upon a review Virgil Thomson had written in 1945 for the *Herald Tribune* about Schuman's music for the ballet *Undertow*. Thomson admired the score in part, at least, because it confirmed his high regard for a young composer whose workmanship he had always considered skillful, individual, and striking. What impressed Thomson even more, though, was the fact that, in writing for the theater, Schuman had shaken himself free of the noncommittal expressive formality of his concert music—symphonies, string quartets, overtures, and choral works that "have shown a respectable seriousness of attitude without much private or particular passion." *Undertow*, in Thomson's view, unexpectedly revealed Schuman as "a man of high and spectacular expressive gifts who has been constricted by the elegant abstractions of the American concert style."

SCHUMAN, MILNES, MEHTA: *The elements fell smoothly into place.*

Photograph by Patrick Harbron.

That was over 40 years ago, when Schuman was only 34, and since then the composer has seldom been tempted back into the theater. Instead, he has chosen to devote his creative energies almost exclusively to "the elegant abstractions of the American concert style," and by now he has built up an imposing number of symphonic works written on commission from nearly every major orchestra in the land. Perhaps that was the right decision. These pieces brilliantly exploit the sonic potential of a modern symphony orchestra, and they create an aura of ceremonial importance that neither baffles nor threatens general audiences. But something *is* missing in *On Freedom's Ground,* beautifully handcrafted and made to order though it may be, and I suspect Thomson put his finger on it when he speculated about the young William Schuman back in 1945: "He has written easily, abundantly, and in a technical sense well: but his music has been, on the whole, reticent, has communicated little to the public about himself or about anything else."

RECORD-BUYERS MAY HAVE NOTICED that the **Nonesuch** label has lately assumed a fresh personality—different, although in some ways the same. For nearly 25 years, Nonesuch has aggressively pursued independent artistic policies despite periodic changes in management, and the tradition continues under the direction of the company's new impresario, Robert Hurwitz. Individuals are seldom mentioned in discussions of a record label's activities, but Nonesuch has always been a very personal, one-man operation (one-woman during the golden years of Tracey Sterne), and its musical priorities are bound to reflect the tastes of whoever happens to be in charge.

Now, this Hurwitz is clearly an interesting fellow. I have some dozen or so recent Nonesuch discs before me; some are wonderful and some I can hardly bear to listen to, but there is not a dull one in the lot. My current favorite is a two-record set titled *A Balanchine Album* (79135), which contains the music to four famous Balanchine ballets: *Serenade* (Tchaikovsky), *The Four Temperaments* (Hindemith), *Agon* (Stravinsky), and *Emeralds* (Fauré). If these treasurable performances conjure up vivid images of Balanchine's choreography, that is probably because the scores are played by the New York City Ballet Orchestra under Robert Irving, an important conductor whose work is at last worthily represented on discs. Another compulsively listenable release is *Teresa Stratas Sings Weill* (79131), a sequel and valuable companion to the soprano's 1981 Kurt Weill recital on Nonesuch (79019). The new program is made up of more-familiar material, a spicy assortment of songs from the composer's theater scores, alluringly sung by Stratas with flavorsome accompaniments provided by Gerard Schwarz and the Y Chamber Orchestra.

Contemporary music has always been a major Nonesuch concern, but the label is now heading off in some unexpected directions. I expect to live happily ever after without ever rehearing either John Zorn's inane instrumental commentaries on Ennio Morricone's sappy film scores (79139) or Scott Johnson's *John Somebody* (79133), a shotgun marriage between rock and (I quote Nonesuch's weepy liner note) "the orphaned tradition of *modern* classical music." I was, however, happy to discover the World Saxophone Quartet performing its own spiky arrangements of several Duke Ellington classics (79137), and the Kronos String Quartet in an absorbing program of music by Peter Sculthorpe, Aulis Sallinen, Philip Glass, Conlon Nancarrow, and (yes) Jimi Hendrix (79111). There is much more worth hearing—even Dvořák quartets and Beethoven piano sonatas. Nonesuch has obviously fallen into the best of hands, and almost every new release, good or bad, is an adventure.

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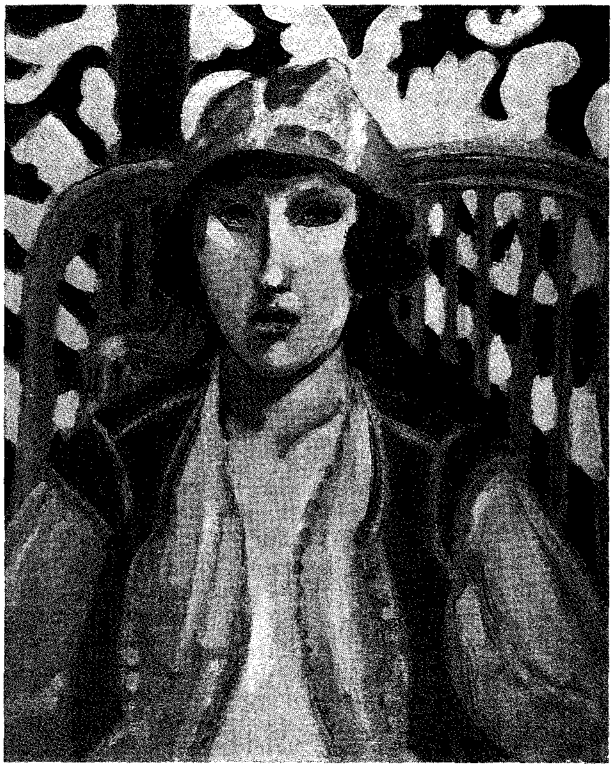
Art/Kay Larson

INTO THE LIGHT

"...'Henri Matisse: The Early Years in Nice' shows him struggling brilliantly with the basics of light and dimension..."



EASTERN STAR: *Matisse's* Femme vêtue à l'orientale, *1919.*

PICASSO MAY BE THE INTELLECTUAL bones of the twentieth century, but Matisse is the flesh, the earthly substance, lifted up and irradiated with light. The ecstatic side of Matisse, however, is almost too well known. **"Henri Matisse: The Early Years in Nice, 1916–1930,"** at the National Gallery, means something more subtle. The years before he left for America in 1930 (and then returned to work on *The Dance* for Albert Barnes) are usually considered the weak link in his career. No longer a young Fauve and not yet an old master, confused about which way to turn, he stalked the shores of Nice in self-imposed exile from Paris, the story goes, looking for a way home, both for himself and for his art.

One of the virtues of being this far into the twentieth century is that peaks and valleys of a great artist's career tend to level out. Jackson Pollock's precocious Surrealism begins to be at least as interesting as his final drip paintings. Picasso's late work has a confessional appeal that doesn't bother to compete with the *Demoiselles d'Avignon.*

The revisionist version of Matisse's "down period," proposed by curator Jack Cowart and guest curator Dominique Fourcade, changes none of the details, but it grants more power to the paintings he produced in this unsettled period, and it has given its curators a perfect excuse to hang a beautiful show without running into trouble over loans. If the Hermitage is unlikely to lend the great *Music,* and the Museum of Modern Art is determined to hold on to *The Dance,* the National Gallery can still put together a purposeful show by the simple expedient of upgrading the lesser works. Thus is history rewritten.

But even middling Matisse, you realize, is still Matisse. During the war, his career somehow took an introspective turn. The anxieties of this period are vague but intense; the paintings are retrenchments. If you see him struggling, at least he does so brilliantly. If you watch him returning to his forebears, at least his instincts are intact. He is teaching himself to paint all over again, wrestling with the basics of light and dimension in his tiny hotel room. The paintings are a kind of journal; it's a privilege to be allowed so close to his thinking processes.

There are poignant highs and lows. The curators have grouped these years in series, including landscapes, still lifes, portraits, interiors, odalisques, and the precursors to breakthrough. Weakest of all are the landscapes, which never successfully work their way through Cézanne, leaving you to wonder what would have happened if Matisse had actually left the Mediterranean shore, as he planned to do during the rains of his first visit. (He never let himself meet Cézanne, because he didn't feel ready; perhaps he was right.)

The interiors are another matter. Within a series of small hotel rooms, including his first in the Beau-Rivage, he found a universe of dramatic intensity. Everybody has seen a painting or two from this period, but bits and pieces don't prepare you for the ferocity of Matisse's intelligence when it is strung on the wall like a strand of worry beads. He grabbed a problem and grappled with it in painting after painting; each is a single notation in the struggle to resolve scale, light, space, living texture. To call this work "decorative" becomes an aberration of language—useful, perhaps, but also faintly perverse. When a painting works, it does so in a kind of Frankensteinian metamorphosis. Scrolled wallpaper, patterned carpet, gauzy curtains, a black book, a mirror—all fuse into a breathing creation, one with the sutures deliberately left in.

Time and again, Matisse struggled toward wholeness. At the end of this period, he found it in spades—in the emotional totality of *The Dance,* and in the allover rapture of the paper cutouts. But before then, he had tried to raise a heartbeat in countless small instances of surgery that are beautiful in their own right and absolutely vital for the work that would follow them. By 1930, the momentum carried him straight into the monumental. Thanks to this show, it is now possible to say that late Matisse is unthinkable without middling Matisse. (Through March 29.)

CALIFORNIA IN THE MID-1960S was an artists' paradise, though no one knew it. *Artforum,* born in California in 1962, had not yet moved to New York, and home rule lent a never-to-be-equaled autonomy to the art community. Light and space, neither of which New York has, were the foundations of West Coast experience. Art, not careerism, was what mattered. Out of the peaceful palm-lined silence emerged an "L.A. School" focused on solidity and finish.

John McCracken was a member in good standing of this West Coast academy. If you ask why a retrospective of his work is currently at P.S. 1, I suspect the answer is nostalgia, since there is only one other rationale imaginable. Nothing about his glossy geometry is revolutionary now, and it looked a little derivative

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"...Robert Longo's new show has a monster that has all of SoHo in stitches..."

even then—too much in debt to the heroes (Kenneth Noland, Donald Judd, Mark Rothko, "Egyptian architecture") he lists here in a drawing. He was a craftsman in the sixties, when craftsmanship more than mattered; it was the functional expressionism of its times. And therein lies the other reason for his presence: as an object lesson to this age of Neoism.

If so, it's a curious lesson, one that seems to have been picked with a pin from the *Artforum* index. In 1966, and well into the 1970s, McCracken cast fiberglass and resin around plywood forms—boxes anywhere from several inches to several feet high, and head-high slabs leaning against the wall—to create a three-dimensional support for a field of lustrous color.

The standard riff is that McCracken's work mediates between sculpture and painting. There are pleasant surprises, now that these silent forms have been saved from the oblivion of art-magazine reproduction. I hadn't realized how intense is their affinity with hard white light. They locate and focus light within color, which then becomes a radiant beacon, a thing-in-itself, brilliant and beautiful. The passage from light (the south side of P.S. 1) to darkness (the north side) unhinges them.

But as a counterpoint to Neo-Geo, Neo-Op, and the other neoisms of the moment, why pick McCracken? The idea, perhaps, is that McCracken's minimalism is so utterly physical, so perceptually fine-tuned, so *moral.* The solidity of the real thing (even the bargain-basement variety) makes Neoism look like a phantom of the media. But Neoism *means* to be a phantom, a conceptual coup on the modernist academy. So where's the point? (46-01 21st Street, Long Island City; through December 21.)

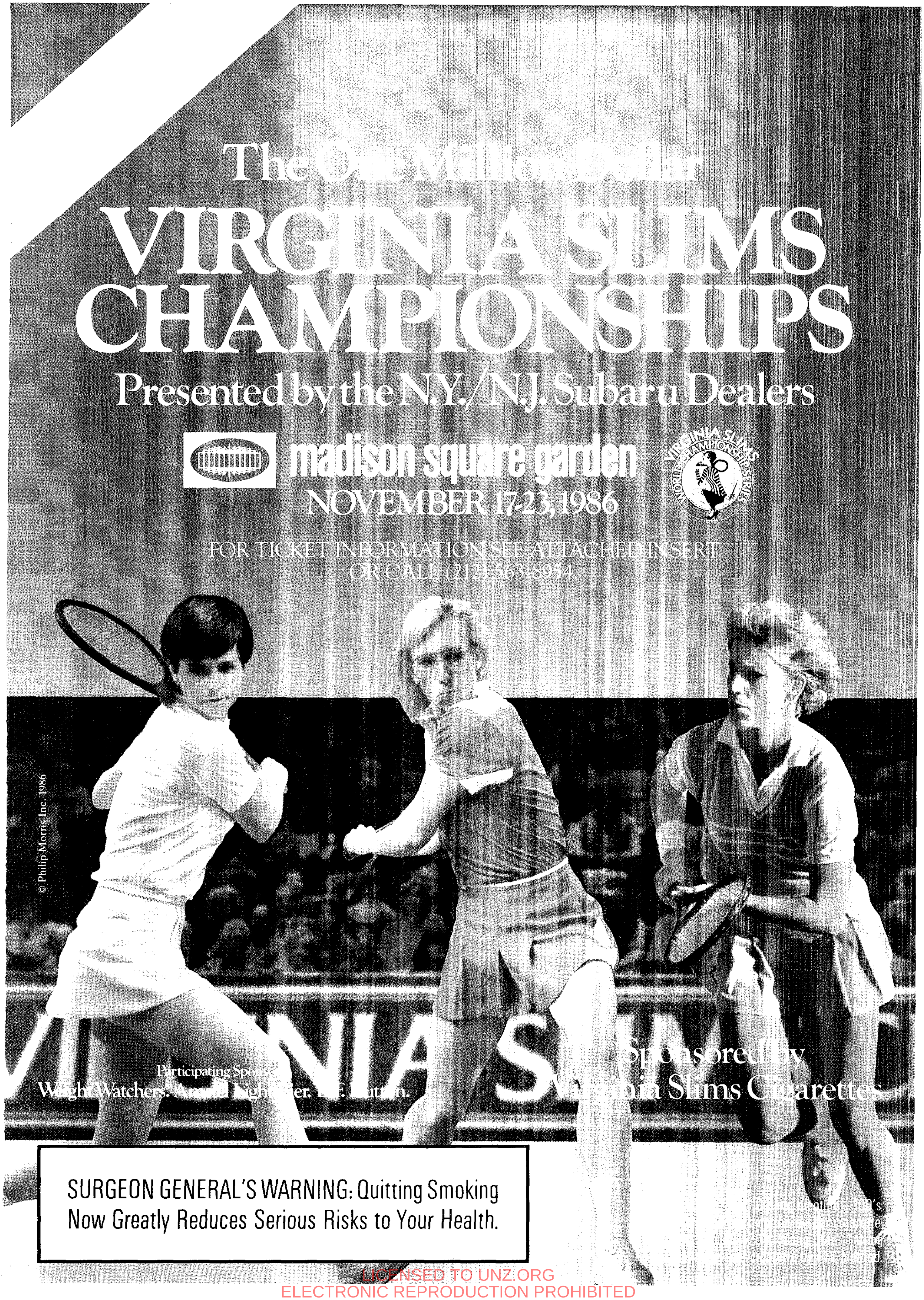
UPSTAIRS AT P.S. 1, **Sue Coe** IS IN FIERCE form. Coe emerged from the gloom of the Lower East Side several years ago, on her way from England to provoke whatever is left of the conscience of America. She is hardly one to shy from agitprop—the life of Malcolm X gets a thoroughly rousing and reverential apotheosis in a drawing-and-painting cycle that consumes half the show—but hers is a voice that admirably refuses to be stilled, and to hell with Age of Reagan angst or Neoist affectation.

Coe draws like a banshee, so it's a disappointment to see her losing her way in oil paint, as she does whenever she wanders from the intimacy of pencil and charcoal on paper. She has had to invent a new form for herself—somewhere between political cartooning and history painting, as Donald Kuspit accurately describes it—but the ambitions of this enterprise may yet undermine her. A satirist must stay in fighting trim; Coe's searing blacks and grim reds are her most savage instrument. Her subjects—race war, rape, the homeless, the victimized, the political prisoner—are simplistic, but her obvious anger usually saves them. She falters when she betrays a British knee-jerk radicalism that, for instance, blames the bosses: Botha, Reagan, Thatcher. This age desperately needs its Daumier, but it will not listen to a mere propagandist. (Through December 21.)

AS **Robert Longo** SLOUCHES TOWARD Hollywood, waiting to be reborn as Steven Spielberg, he steps on the line between cinema and art. Longo has been headed in that direction ever since he first posed his figures in freeze-frame, like outtakes from *Vogue.* If he succeeds in making his much-discussed movie (with or without the studios), he will have hit on the art-science-entertainment nexus that so fascinates artists of his media-fixated generation. In the meantime, he has come up with a monster that has all of SoHo in stitches.

Longo's creature is a cross between Godzilla, the rabid beast in *Alien,* and the slime monsters from a thousand comic books. Its face is a pair of skeletal muzzles under a helmet; its arms and legs are built from chains, nails, and squirmy things; its penis emerges from a rocket-launcher sheath. Crouched like one of the flag-raisers on Iwo Jima, the creature rotates on its pedestal in front of a painted opera-house auditorium. The soap opera is pop culture itself; the rude beast is the fabulous scion of pop clichés from all over.

Longo has never found a way to insert his histrionic tastes into his art. The rest of the "Steel Angels" at Metro Pictures strain for the dramatic; they seem to want to be animated. For an artist with a head filled with a movable feast of pop-kitsch images, painting must be a frustrating experience. The "Steel Angels," which are paintings trying to get off the wall to tell a story, are unresolved, tense, uncomfortable. With the beast, Longo indulged himself in a fantasy from the heart; its weird, hilarious ferocity satisfied an impulse he may not have known he had. Its arrival certainly signifies the end of the old, austere Longo and the rising influence of the baroque. (150 Greene Street; through November 15.) ■



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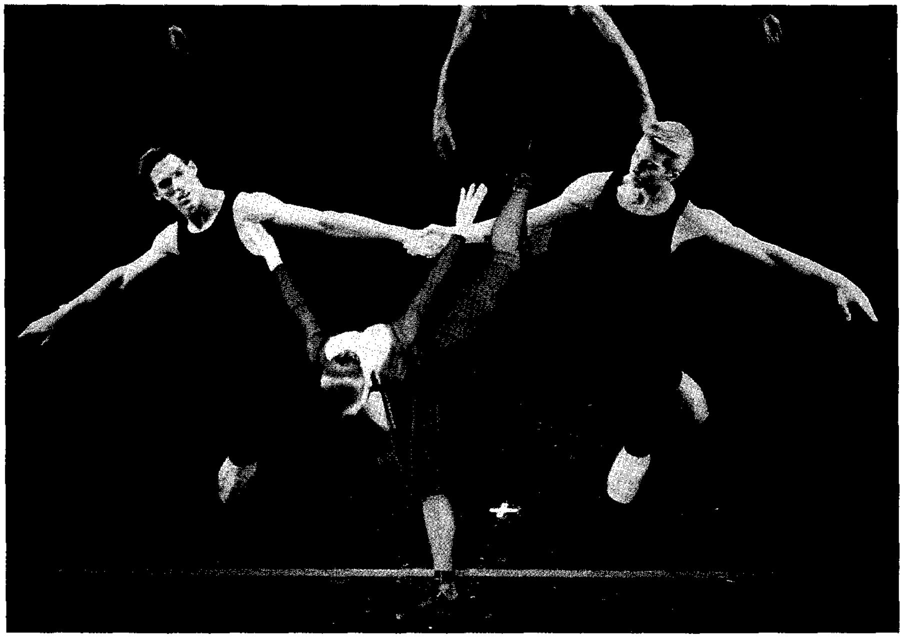
AN ACADEMIC QUESTION

"...Morris's new piece looks like a collection of observations on classical ballet by one who has a love-hate attitude toward it..."



GRID PLAN: *The Joffrey Ballet dancers in* Esteemed Guests, *by Mark Morris.*

MARK MORRIS'S WORKS FOR HIS OWN modern-dance company are physically juicy and outrageously imaginative. Yet for his initial venture with the **Joffrey Ballet,** he has produced a dance—set to C. P. E. Bach's attractive Concerto in A Major for Violoncello and String Orchestra—of surprising academic dryness.

Its ground plan is frankly schematic. There is a corps of ten—five women, five men. Twinlike women (Jodie Gates, Deborah Dawn) lead the initial allegro section. Along with a matching pair of men (Philip Jerry and Tom Mossbrucker), they back up Leslie Carothers for the slow middle section—five soloists, a five-couple corps. The final segment is led by the two male soloists. The feeling of the dance's happening in the confines of a grid is furthered by the static opening section, in which each performer is assigned a small square in the playing space and pretty much locked in it. An ordered hierarchy prevails throughout: The corps is given full play only when the soloists are absent or still, be it for an extended passage or just a few notes. Both soloists and corps painstakingly demonstrate clever but predictable examples of unison, mirror image, and so on. Your computer might have thought it up while you were off having a sandwich.

The piece can be viewed as a collection of observations on classical ballet from someone who has a love-hate attitude toward the genre and pays homage to its beauties and rigors by turning them inside out. For example, the twin female soloists are carried aloft in a glorious arabesque position by their partners, planted with exquisite care in the same pose, and then promenaded not, as is the custom, by the arm extended to complement the outstretched leg but by the point of the extended foot. The language of the piece is classical for the most part, but it is not used in the prescribed way. Steps are employed as discrete units rather than as parts of a singing phrase. Of course they look peculiar in their isolation, and Morris emphasizes or exaggerates other peculiarities of classical dancing so that this unnatural means of expression, invented to express human ideals, looks simply unnatural. Nearly all of Morris's comments have been made earlier, and more incisively, as well as with warmer sentiments, by Twyla Tharp.

Ironically, Morris has borrowed Tharp's favored designer, Santo Loquasto, who has executed a chic parody of ballet clothes in black and dark jewel tones. Coupled with Phil Sandström's evocative nighttime lighting, they conjure up a Plutonian underworld. Both elements may take their cue from corpselike images reiterated in the choreography: women laid prone, splayed limbs forming an X; women lifted by their cavaliers to face the audience, torso slung limply forward from the waist, head hanging. Morris's previous ballet for an Establishment company was called *Mort Subite.* Is he telling us (or himself), albeit regretfully, that ballet is dead?

This piece, by the way, is called *Esteemed Guests.* I haven't figured out why.

JUDGING FROM THEIR BIOS IN THE HOUSE program, the dancers Senta Driver has chosen for her small company, **Harry,** are something besides dancers: actors, athletes, educators. The choreographer's own entry is heavy at the top with her high-powered education (Latin and philosophy at Bryn Mawr) and her roles as writer, speaker, and administrator in her field. Her dances, too, look as if they're stubbornly trying to be something other than dancing.

Frequently without musical accompaniment, in themselves they lack musical phrasing; the movements are abutted like bricks without mortar. Chunky and blocky, the action refuses to succumb not only to the natural flow that makes for lyricism but also to the brilliance inherent in allegro work, as if that, too, would be a cop-out. Neither does Driver purvey pleasure on more pedestrian planes—the sheer physical thrill of athletics, say, or the clean honesty of utilitarian motion. Although the concept of a dance may be blessed with her tough-minded wit, the stuff of which it's made is belligerently without beauty or particular interest of any kind. In attempting to create dances that indulge in none of the customary blandishments of dancing, Driver produces work that simply won't let you in.

With her new *Video 5000,* she makes still more trouble for herself. She imprisons her dancers behind a semi-transparent scrim onto which Dennis Diamond projects his gargantuan video images—dancers in slow motion, body parts teasingly dangled into the frame, a laughing head. Diamond's grainy, weightless, eerily silent material wants to be perceived as

Photograph by Herbert Migdoll.

visual art; Driver's live dancers (their gravity confirmed by thudding footfalls) are kinetic art. While neither contribution is compelling on its own, the two elements never quite mesh to make a meaningful whole, but rather distract and detract from each other.

SINCE ITS LEADER'S DEATH EARLY THIS year, the **Charles Moore Dance Theatre** has been carrying on its work of presenting African and Afro-American dances under the guidance of Moore's wife and stage partner, Ella Thompson Moore. The troupe appeared at the Theatre of the Riverside Church in an ingratiating if somewhat slight and disheveled program called "Traces: An American Suite."

Prefaced by two short works from Africa, "Traces" is a chronologically arranged string of numbers demonstrating the dancing that has flourished in this country in the last century and a half through black invention and participation. Both folk and theatrical forms are represented; the unifying link is complex and compelling rhythm. The group is fortunate in having as its accompanists a handful of superb percussion players led by Chief Bey, a salty fellow who can perform syncopated wonders merely by slapping his hands against his thighs.

The African segment of the program yielded some of the most vivid images: in a dance from Ghana, a line of women, arms linked daisy-chain style so that they formed a human rope; Ella Thompson Moore, in a solo from Dahomey, crouched over a fetish that her own energy has brought to life. The American dances tended to be less fierce and more charming: an elegant cakewalk, a piece with square-dance formations subverted by swing rhythms. A fifteen-year-old named Shaun Baker-Jones, with ball-bearing knees and the speed of the Devil, provided evidence that tap dancing is not a dying art. Unfortunately, a bunch of splendid moments doesn't add up to a successful concert.

Two veteran hoofers scheduled to appear the night I attended had been forced to cancel, so a program that was a little skimpy to begin with—many important forms of Afro-American dancing were ignored—grew even flimsier. But what is missing in "Traces" is not so much personnel or choreographic material as an explanation of how the dances included evolved from their African roots: the aesthetic history, the social and political context. "Traces" is the result of a project funded for three years by the National Endowment for the Arts and intended, it would seem, as an educational device in addition to being food for the eye and soul. Moore's company would do well, I think, to connect the dances with some brief verbal elucidation.

As for the company's regular performers, they may not be the most physically perfect or technically accomplished artists in town, but any such deficiencies are offset by their engaging stage manner, a delicately balanced blend of modesty and exuberance.

THE DANCE COMPONENT OF A BENEFIT performance at the New York State Theater celebrating the fiftieth anniversary of the American Guild of Musical Artists (long may it flourish!) displayed several of the traditions crucial to the growth of dance in this country. As Suzanne Farrell pointed out, most of the classical companies represented on the program are led by artists bred by George Balanchine. Other salutary infusions of Russian blood via Ballet Russe artists and later émigrés (Makarova, Baryshnikov, et al.) were also apparent. Unremarked, but equally interesting, were the Danish heritage—demonstrated here by Flemming Flindt's Dallas Ballet, in an airy, gracious Bournonville trio—and, from modern dance, the legacy of Martha Graham's gut-propelled technique. Dancing in America is a mongrel affair; that, perhaps, is its strength.

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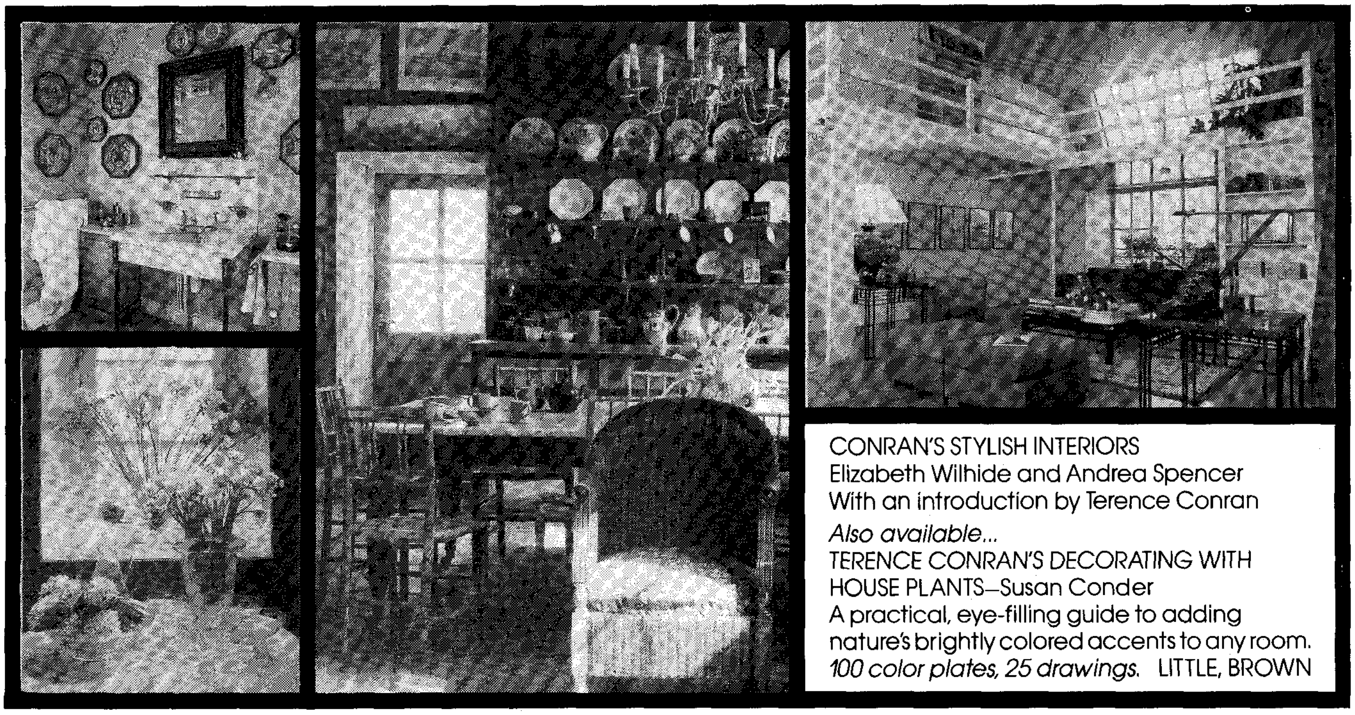

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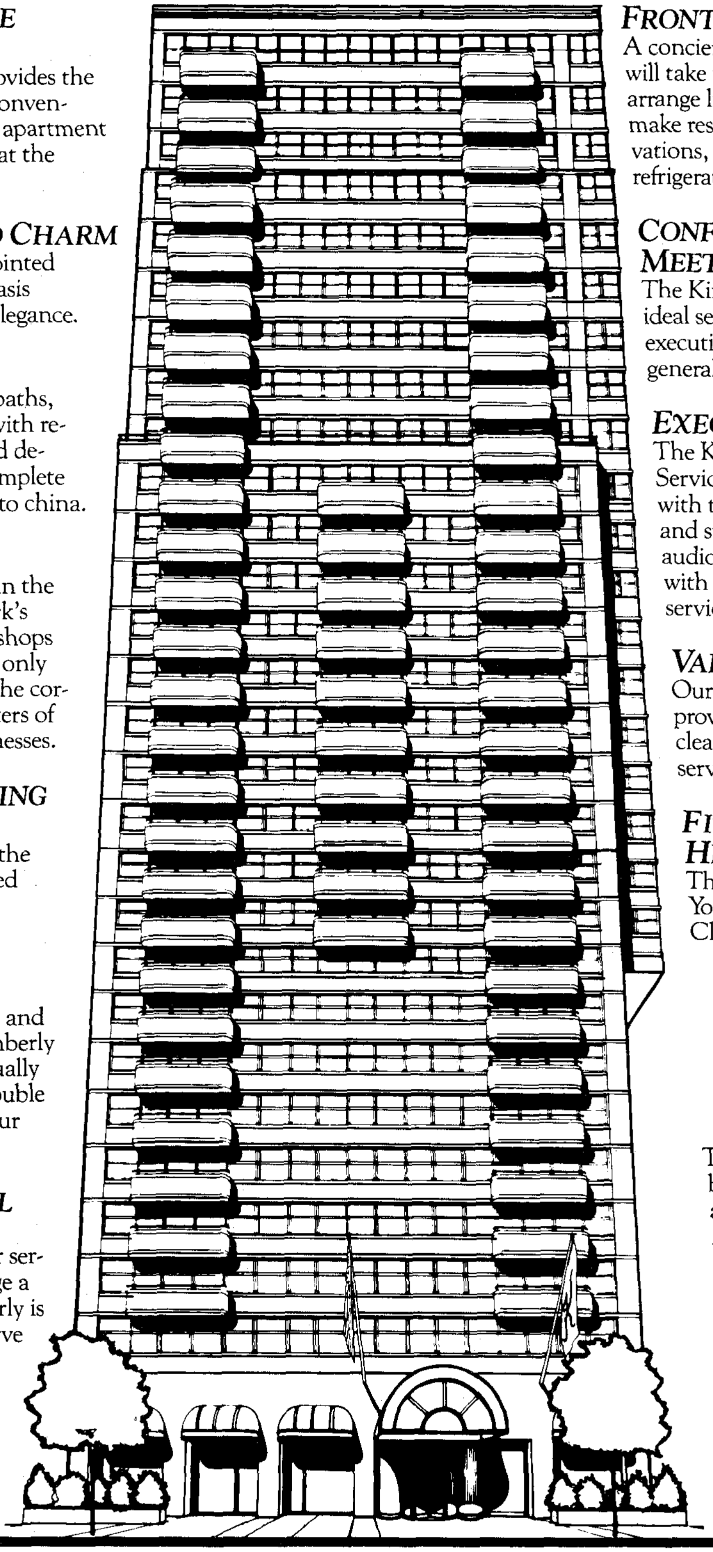

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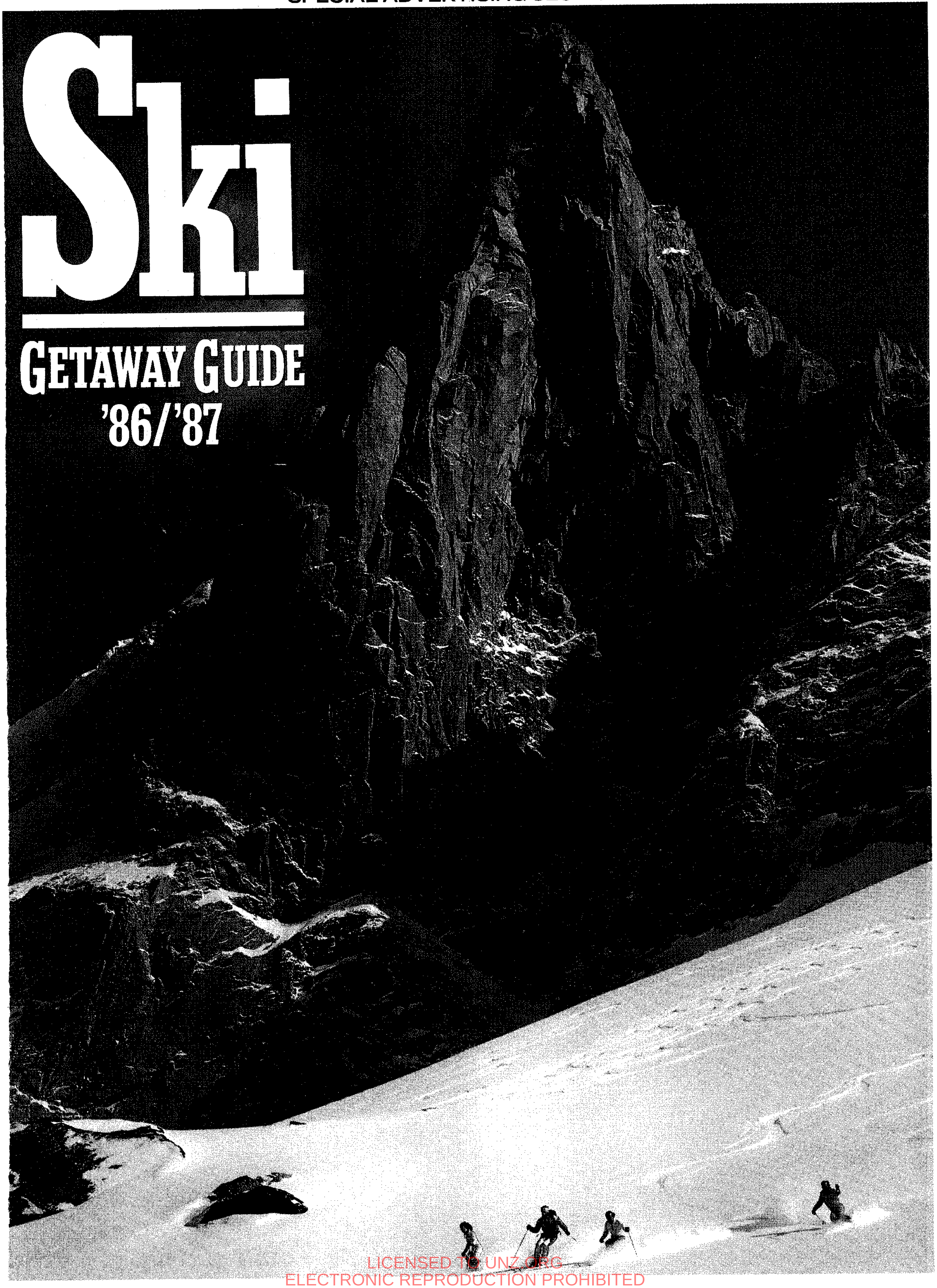

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GETAWAY Ski GUIDE '86 '87

BY LAUREN BERNSTEIN

Over the past 50 years, skiing has been transformed from a sport synonymous with "roughing it" to one with all the trappings of the good life. The technology alone—from boots, skis, and bindings to snowmaking and grooming—attests to how far the sport has evolved. But skiing is not only for the wealthy and sybaritic. This sport-with-a-view also entices the athletically inclined, the nature-loving, and the down-to-earth.

On January 9, novices can ski free at any of 175 ski areas nationwide, thanks to the "Let's Go Skiing, America!" program sponsored by the National Ski Areas Association and Ski Industries of America. In addition to a free lesson, first-time skiers can borrow rental equipment and gain access to beginner slopes on this day. However, registration for the offer may be limited, so those interested should sign up with the ski area of their choice in advance. To learn which ski areas are participating in this program, call 800-238-2300 or write "Let's Go Skiing, America!" 111 Fifth Avenue, Eighth Floor, New York, NY 10003.

With winter gaining on autumn, now's the time to plan for the coming ski season. These resort reports are a sampling of what's available to the ski vacationer. The trips offer a variety, both geographic and in terms of style and terrain, for ski enthusiasts to choose from.

CONTENTS

4
VERMONT
Stowe

6
COLORADO
Vail

DAVID LOKEY

8
NEW HAMPSHIRE
Waterville Valley

12
NEW YORK
Ski Windham

14
SWITZERLAND
Verbier

15
VERMONT
Killington

DAVID BROWNELL

16
FRANCE
Chamonix and Courchevel

18
UTAH
Alta

6
Buying Vs. Renting Ski Equipment

13
Fit to Ski

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Stowe

There's a reason *Cross-Country Skier* and *Ski* magazines have rated Stowe as one of the top-ten ski resorts in the country. The grande dame of the East has aged well, retaining her New England charm and dignity; the only changes have been for the better.

Stowe has always been known as a good, old-fashioned ski mountain. Although the area adopted the modern practices of grooming and snowmaking, the lift system remained quaint and timeless. The old Mt. Mansfield chairs—a single and a double—crept up the mountain as if they were in no particular hurry. Even a wind-chill factor of twenty below couldn't make them rush. But Stowe, the ever-gracious host, always supplied skiers with warm woolen blankets on blustery, frigid days to ward off the chill on the way to the peak.

An era has ended. This season both Mt. Mansfield lifts have been replaced by a high-speed detachable quadruple chairlift, which services 32 of Stowe's 44 trails and reaches the summit in just six-and-a-half minutes. The quad lift joins Stowe's gondola and seven other chairs.

Mt. Mansfield is the larger of the two peaks that make up this complex. At 4,393 feet, with a vertical drop of 2,350, its trails average more than a mile in length; the novice Toll Road stretches four-and-a-half miles. The "front four" ski runs—Starr, National, Goat, and Lift Line—are the test of any skier's prowess. In leaning over the protective wooden fence to Starr's dropoff, one's adrenaline flow can trigger the "fight or flight" response—and there's nowhere to go but down.

Spruce Peak (3,250-foot elevation, 1,550-foot vertical drop) caters to novice as well as intermediate skiers, and the terrain is ideal for teaching. The southeastern exposure makes for warmer mornings on Spruce, while Mt. Mansfield shivers.

Not only does Stowe have one of the East's finest schools (the Sepp Ruschp Ski School), it is also the site of one of the three Mahre Training Centers, developed and overseen by Olympic racers Phil and Steve Mahre.

There are nine dining areas and lounges on the mountain. The Den in the Mansfield base lodge serves soups, crêpes, salads, and sandwiches, and

JEFF ANDREW/MT. MANSFIELD AT STOWE

Stowe is the quintessential ski village. This grande dame of the East has aged well, retaining her New England charm and dignity.

Spruce base lodge's Stuberl specializes in broiled entrees, pâtés, breads, and cheeses. The Toll House Restaurant, located in the Inn at the Mountain, hosts a skiers' buffet. The Octagon Cafeteria serves Italian fare, while the Gondola Base Deli offers smoked delicacies, fish, and hot sausages. Bavarian and Swiss dishes are found at the Cliff House.

The luxurious Mountain Club is Stowe's newest slopeside condominium development, joining the Inn at the Mountain Condominium, the Lodge Condominiums, and the Mt. Mansfield Townhouses. With so many mountainside restaurants and accommodations, there is the temptation never to leave the mountain complex, but that would be a mistake. Stowe is the quintessential ski town. An old New England church—with pillars, a clock tower, and steeple—is nestled among fine old lodges, antique shops, and boutiques. Forty-five restaurants and 60 assorted inns and lodges line the streets, along with a movie house, museum, indoor-tennis courts, skating rinks, and the Helen Day art center.

Stowe, the famed refuge for the singing von Trapps from *The Sound of Music,* is also the site of the Trapp Family Lodge. The original Lodge burned down six years ago; the new one is more like a resort-hotel. Almost all of the rooms of the Lodge, which is perched on a hill, have balconies overlooking a spectacular mountain vista. The Lodge offers a lunchtime buffet from 11:30 A.M.–2 P.M. Down the road, the Austrian Tea Room serves Viennese pastries.

The Trapp Cross-Country Touring Center features 37 miles of prepared tracks which interconnect with the trails of the Mt. Mansfield Touring Center. The latter links with Topnotch's and Edson Hill Manor's respective trails. A cross-country ski pass allows skiers to use all four areas.

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COLORADO

Vail

DAVID LOKEY

Vail is a favorite haunt of celebrities and politicians alike. Unlike the series of peaks that characterize Aspen and most other major resorts, here skiing is concentrated on one 11,250-foot mountain, with more than 3,100 vertical feet. It is the largest single mountain ski complex in Colorado, and both the mountain's front and rear sides can be skied. Since 300 to 350 inches of snow fall on the mountain annually, prime powder can usually be found. The site of Vail's 703 acres of bowl skiing is known as the Back Bowls.

Vail offers an even distribution of novice, intermediate, and expert trails. A computer snowmaking system, programmed to automatically make snow whenever necessary, ensures excellent conditions.

Years back, the lift lines were sometimes crowded. But the addition of four new quad chairlifts, including the Vista Bahn (a detachable quad with protective bubble, which carries skiers from the base to Mid-Vail) and another from Mid-Vail to the summit, has virtually eliminated any delays. Consequently, it rarely takes more than

BUYING VS. RENTING SKI EQUIPMENT

To own or to rent, that is the question. This checklist may help you decide whether to buy or to lease ski gear—or both.

RENT IF...

- You are learning to ski. It's not advisable to invest $300 in skis, bindings, boots, and poles until you've been thoroughly seduced by the sport.
- You are going skiing when snow conditions are less than ideal. Some people keep "rock skis," an old or spare pair, for just such an occasion. If your skis are new or treasured, don't risk banging them up on the rocks.
- You are going on a long trip. If you're headed out West or to Europe to ski, and you've got loads of baggage to heft, you may want to leave your skis at home. On the other hand, if you've got a durable ski bag and can't imagine schussing down Exhibition without your brand-new Lacroix Ultimates, pack them. Don't forget to pad ski equipment with clothing to avoid damage.
- You are trying to decide what kind of skis to purchase. Some ski areas have demonstration days, and you can rent the latest models. By trying them out first, you can make a well-informed investment decision.

ALPS
1987
SKI TRIP
SW

BUY IF...

- You plan to ski more than fifteen days over the course of the next three years. It will generally cost more money to rent than to buy skis if this is the case.
- You plan to ski at a place that rents outdated or inferior equipment. Call ahead to the area's ski shop and inquire what kinds of skis, boots, and bindings are available. Ask how new and well-maintained the equipment is. Skiing on boards that have seen their day is not much fun; they simply won't perform as ably as a new pair. Bindings will not release properly unless they are clean, oiled, and adjusted to your weight and skiing ability. Edges should be kept sharp; otherwise you won't be able to carve a turn or set an edge on ice.
- You have found the equipment that's just right. If a 200 cm. pair of Dynamic VR 27 Slaloms DP circa 1986-87 with Salomon S747 Equipe bindings makes you feel—and perform—better on the slopes, the expense may be worthwhile.

ILLUSTRATION BY SHARON WATTS

fifteen minutes to get from one section of the mountain to another.

When the weather is temperate enough for an outdoor barbecue, Mid-Vail and the Far East Shelter are the places to go for this traditional American food. Vail has four cafeterias, two restaurants, and three snack bars. Newly expanded facilities have doubled the seating capacity at Mid-Vail, eliminating the long lines of hungry skiers. The Cook Shack here has recently changed its menu to nouvelle cuisine.

Vail and its sister resort, the serene, forested Beaver Creek, are recognized for their exceptional ski schools. Classes are small, and there's a program and instructor for anyone from the most cautious novice to the most proficient powder skier. Vail and Beaver Creek offer SyberVision ski-instruction videotapes. Classes ski into on-mountain huts to watch the tapes and then back onto the slopes to practice what they've just learned.

One can ice-skate, snowshoe, snowmobile, and take a sleigh ride here, but, clearly, the après-ski activity of choice is shopping. Vail's glamorous Bavarian-type village is filled with small squares, gas streetlamps, and exclusive shops such as Cartier and the Golden Bear, both of which feature expensive baubles. For sportswear, there's Fila, Ralph Lauren, Gorsuch Ltd., and Wicked West. And at the end of a long day on the slopes, designer bath salts from Crabtree & Evelyn might be just the thing to soothe sore muscles.

There are numerous restaurants in Vail. Reservations for either of the two seatings at La Tour are a must. A table for lunch at the more down-to-earth Sweet Basil can sometimes be found without calling ahead, but advance reservations are recommended for dinner. Friendly watering holes include the Altitude Club, Chair 16 Lounge, Cyrano's, the Ore House, and Marriott's Mark Shadows. The Municipal, a free shuttle bus, runs regularly until 1 A.M. during the ski season, traveling everywhere within town limits.

There are numerous hotels and condominium developments here. The Lodge at Vail, the Vail Spa, and the Vail Athletic Club and Hotel all offer luxury and comfort.

VERTICAL: 3,100 feet. TRAILS: 92. LIFTS: Gondola, 16 chairs, 1 Poma. LIFT PASS: $30. SNOWMAKING: 25%. X-C: 14 miles. INFORMATION: Vail Resort Association, 241 East Meadow Drive, Vail, CO 81657; 800-824-5737 or 303-476-5677. RESERVATIONS: 800-525-3875.

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NEW HAMPSHIRE

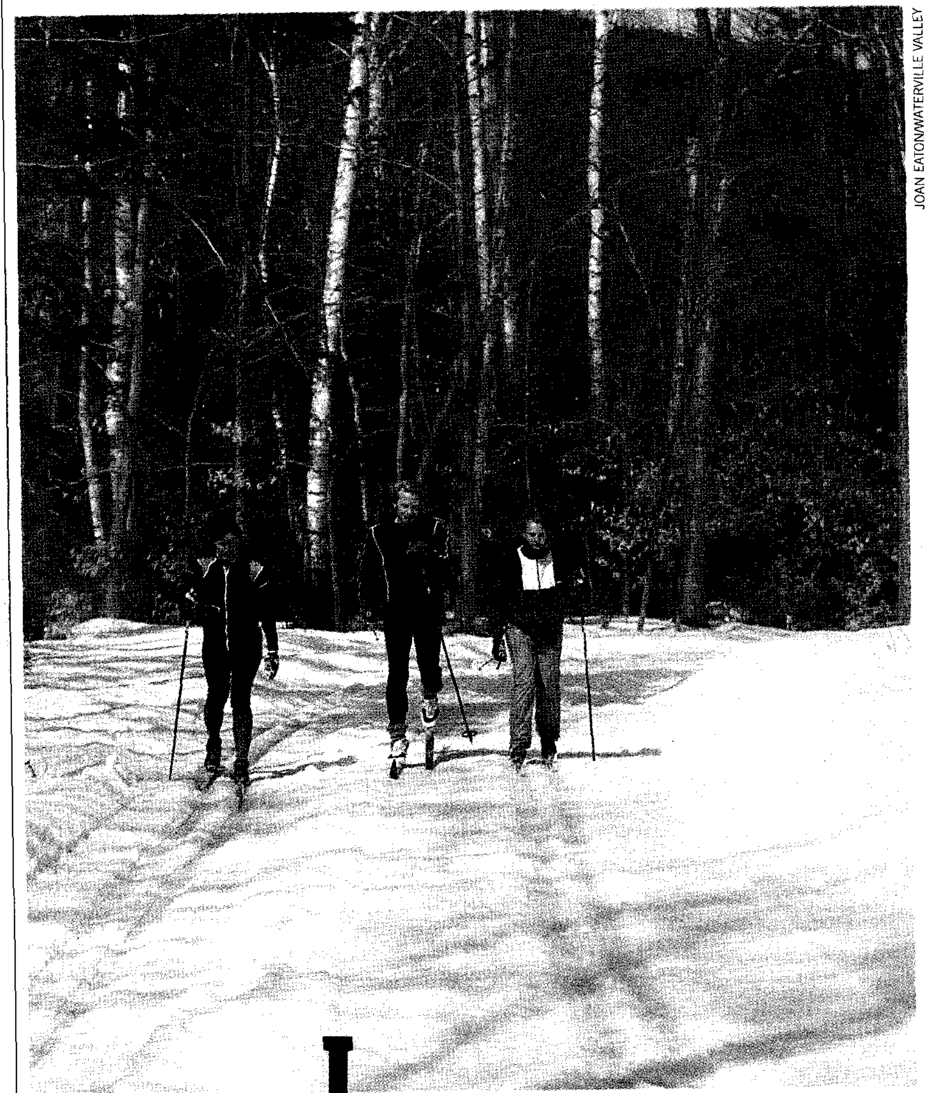
Waterville Valley

Some people prefer alpine skiing, others cross-country. Waterville Valley offers both activities. The 38 runs spanning Mt. Tecumseh and Snow's Mountain vie for a visitor's attention with 62 miles of cross-country trails. Thirty-seven are groomed, double-tracked touring trails for smoother going.

Many Waterville regulars alternate a day of alpine skiing with a day of cross-country, trading off adventure for tranquility. The rustic, well-run touring center rents cross-country equipment including boots and waxless skis.

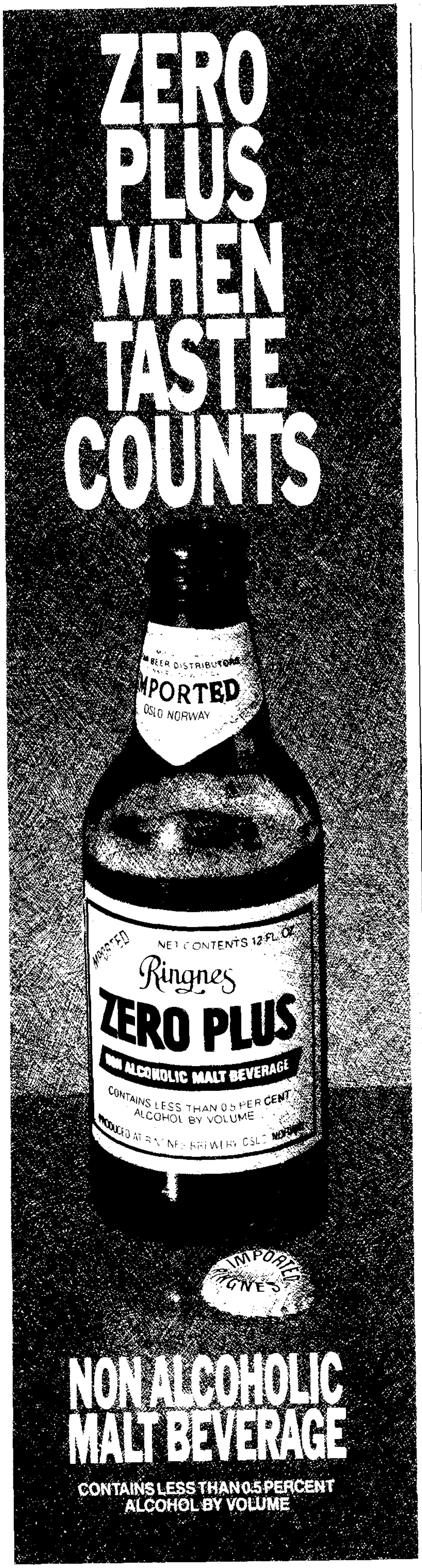
All of Waterville's trails thread in and out of the White Mountain National Forest and eventually loop back to the Cross-Country Center. On certain trails, one may never have to cross a road. Groups and cross-country skiers who make lunch reservations can dine at the Bull Hill Cabin, about a mile from the center. There one's energy can be restored with soup and fresh bread.

Chair and surface lifts reach 187 acres of groomed downhill terrain (28 percent



JOAN EATON/WATERVILLE VALLEY

In Waterville Valley, one can alternate a day of alpine skiing with a day of cross-country, trading off adventure for tranquility.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advanced, 49 percent intermediate, 23 percent novice). Limited lift-ticket sales on weekends and holidays help to keep delays on lift lines down to fifteen minutes or less. There's good cruising on this 2,020-vertical-foot mountain. Utter Abandon is the slope for free-style jumping. Racing teams in training ski World Cup for its first-rate bumps. Bobby's Run has a vertical so steep that locals claim snow falls from it, and True Grit is an ungroomed acid test.

Waterville's ski schools offer a wide variety of learning programs, including special classes for experts. Telemark skiing, which amounts to Nordic skiing on downhill slopes, is also taught here. Waterville Valley services extend to child care; young skiers ages three to five, and six to twelve, are given instruction all day long, and lunch too.

Waterville's Sail Loft Lounge is upstairs at the base of Mt. Tecumseh; downstairs there's a cafeteria. At the base of Snow's, by the touring center, the casual Finish Line restaurant affords a good view of the slopes. A trip to the Schwinde Hutte just below the Tecumseh peak will reward lunch visitors with creamy lobster bisque and steaming homemade breads in a European-alpine atmosphere.

Another of the restaurants in the valley is O'Keefe's, featuring continental cuisine; its saloon, Speakeasy, has a piano bar. To top off an evening, an old-fashioned, horse-drawn sleigh ride in the bracing New England air conjures up images from a Currier & Ives world.

When one chooses to return to the twentieth century, there's the village at Waterville, which has a contemporary New England feel. Several luxurious condominium developments and comfortable inns—Silver Squirrel, Snowy Owl, Valley Inn and Tavern, and Black Bear Lodge—are nearby. Many of Waterville's properties provide cable TV, fireplaces, Jacuzzis, and saunas. •

VERTICAL: 2,020 feet. TRAILS: 38. LIFTS: 9 chairs, 1 T-bar, 1 J-bar, 1 platter-pull. LIFT PASS: $27. SNOWMAKING: 75%. X-C: 62 miles. TRANSPORTATION: By air: Fly to Logan Airport (about a two-and-a-half-hour drive to Waterville Valley) or Manchester Airport (about a one-hour drive). By car: I-95 North to I-91 North to I-84 East to Massachusetts Turnpike East to I-495 North to Route 3 North to I-93 North to Exit 28 to Route 49 East; 6 hours. INFORMATION: Waterville Valley Company; 603-236-8311. RESERVATIONS: Waterville Valley Lodging Bureau; 800-258-8988 or 603-236-8371.

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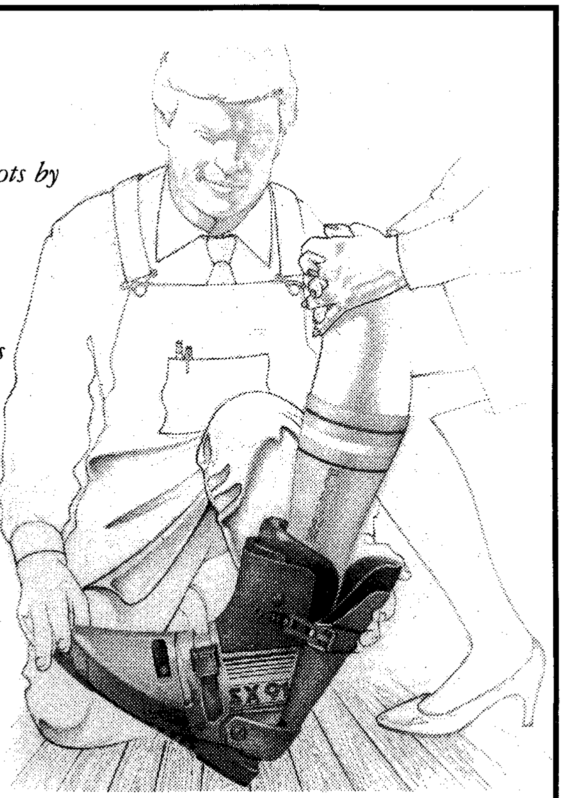

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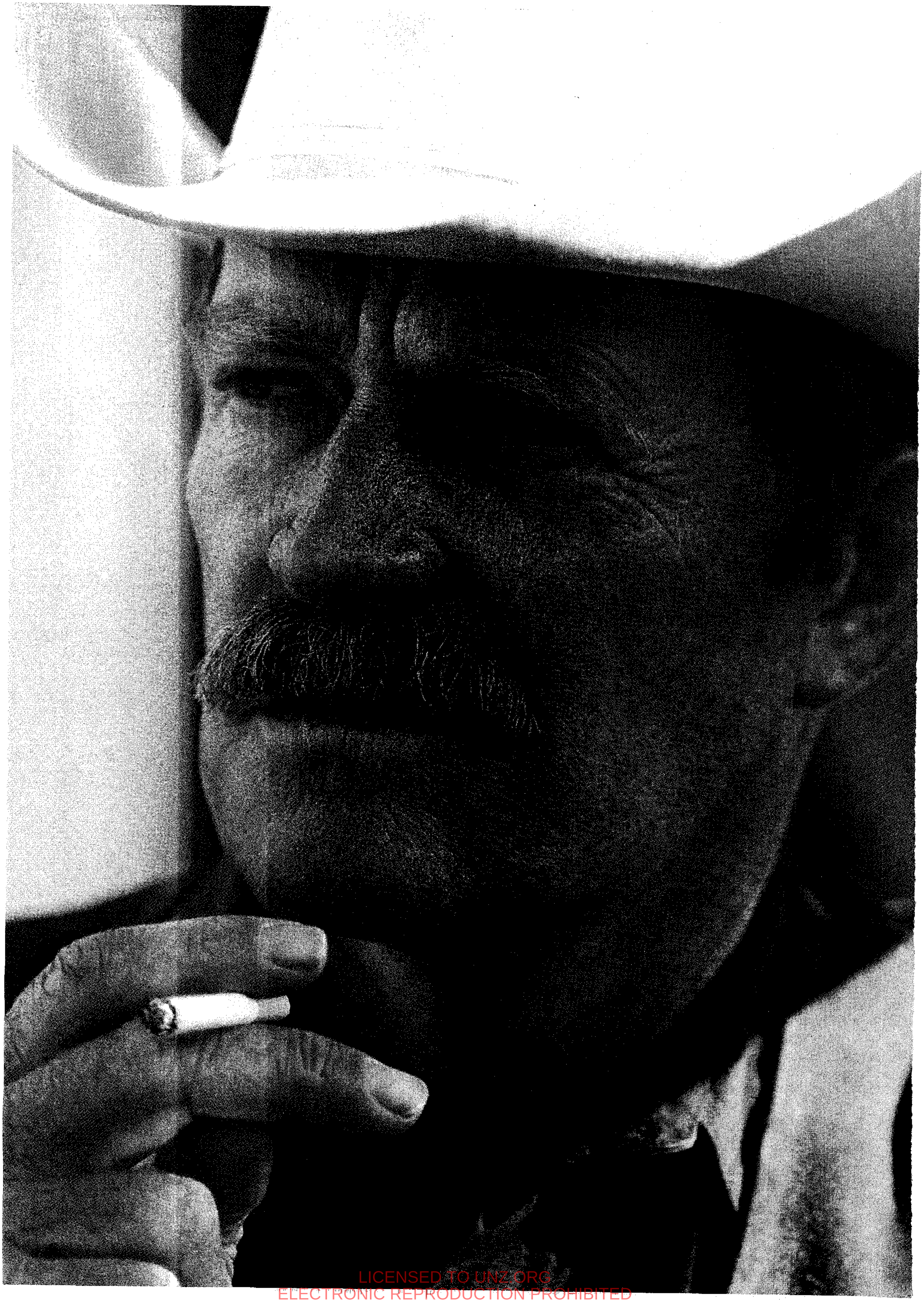

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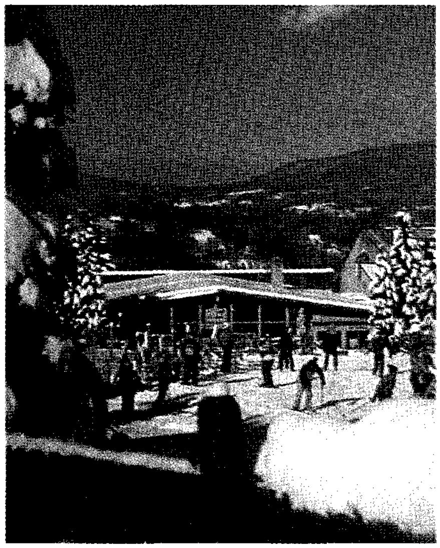
NEW YORK

Ski Windham

On the northern edge of the Catskills lies a user-friendly mountain called Ski Windham. Compared to its better-known neighbor, Hunter, Ski Windham is less crowded and commercial. Until 1980, the area was a private ski club. When Ski Windham was sold to its present owners a year later and opened to the public, it kept its homey atmosphere. The family-oriented resort still attracts a loyal following.

Most of the slopes spread over the 1,550-foot vertical—the second highest in the Catskills—were redesigned a few decades back by Sel Hannah, one of this country's most respected ski-area planners. As a folksy gesture, all but one of the 27 runs (30 percent beginner, 45 percent intermediate, 25 percent advanced) have names that begin with the letter "W." Although there's something for everyone—from the novice to the expert—in Ski Windham's mix of runs, there is no death-defying terrain. Yet, management is quick to point out, "Our (two) expert slopes are steep." One of them, Wheelchair, is also a bump run.

By and large, Ski Windham is an ego-building kind of place. The slopes are immaculately groomed and almost all are blanketed with machine-made snow. Combine this with Ski Windham's lack of crowds, and desirable conditions generally prevail.



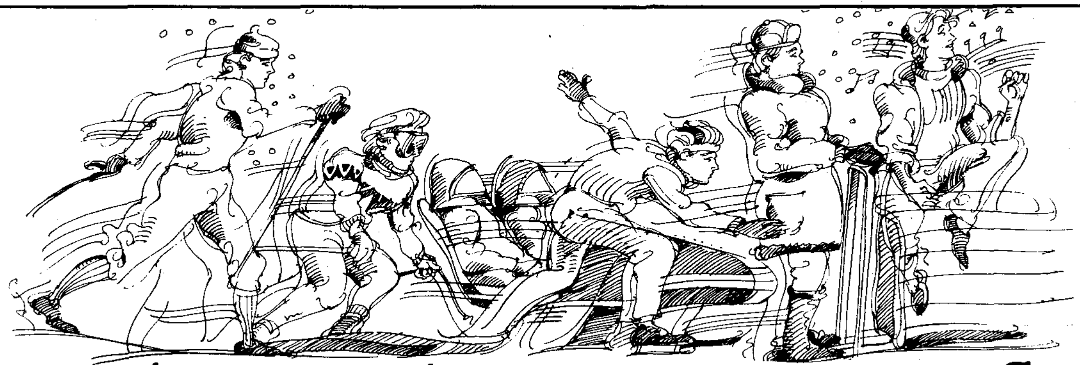
SKI WINDHAM/WINDHAM, NEW YORK

The Ski Windham Ski School is good overall, and the programs for disabled skiers, in particular, have been widely praised. NASTAR (National Standard Races) is run Wednesday to Sunday, and there are racing clinics, some of which are season-long. Children as young as four are accepted at the Smokey Bear Ski School. For those not yet ready for skis, there's a nursery.

The Wheelhouse, a new mid-mountain lodge, was added in 1984. The base lodge will soon be expanded, but right now it offers a full-service restaurant, a pub, and a bar.

Although Ski Windham is primarily a day-trip area, many skiers prefer to stay a while in the Catskills. To that end, there's a wide range of lodging nearby.

VERTICAL: 1,550 feet. TRAILS: 27. LIFTS: 5 chairs, 1 Pony. LIFT PASS: $27. SNOWMAKING: 97%. TRANSPORTATION: New York State Thruway to Exit 21 to Route 23 West; 2 1/2 hours. INFORMATION: Ski Windham, Route 23, Windham, NY 12496; 518-734-4300 or 800-342-5116.



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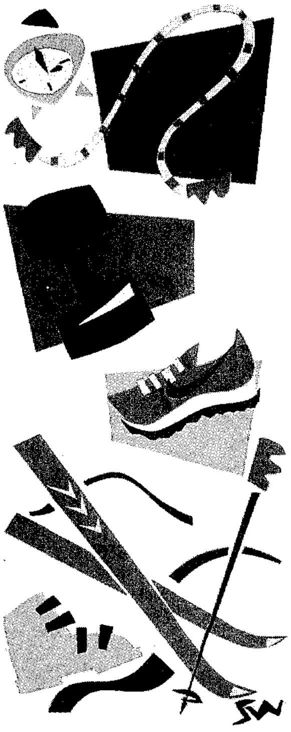

There's a reason most skiers look as if they're in good shape—they have to be. Although the sport may appear to be effortless, skiers can burn as many as 600 calories an hour (depending on metabolic rate and the amount of intensity applied). A heavy demand is placed on the muscular and cardiovascular systems.

There are four basic elements of body fitness crucial to skiing: nutrition, a flexibility program, strength training, and aerobic conditioning. For alpine skiing, which requires short bursts of energy for high-intensity runs, anaerobic conditioning is important too. Downhill skiers are advised to focus on strength training, while cross-country skiers require a more rigorous and conscientious overall regimen.

In general, a novice skier who is fit will suffer fewer après-skiing aches and pains than one who isn't. But for novice and expert alike, adjusting to high altitudes often presents difficulties. Someone accustomed to lower-altitude skiing may experience shortness of breath in the formidable mountains of the West and Europe. To get "acclimatized," it's advisable to train at the altitude at which one will be skiing. Otherwise, high-altitude skiing can bring on discomforts such as headaches, nausea, dizziness, early signs of fatigue, and dehydration.

In addition to skiing cautiously, the best way for a recreational skier to lower the risk of injury is to have a thorough sports-medicine evaluation and to follow a prescribed training program. (A typical evaluation may include nutritional tests and advice, a maximum-oxygen test, a strength test, and blood and knee-joint tests.) Getting in ski shape will improve both the performance and the endurance necessary for alpine or cross-country skiing.

AEROBIC CONDITIONING: Whether one rides a bike, runs, swims, or takes an aerobics class, the idea behind aerobics is to keep the heart rate elevated for a minimum of twenty minutes, thus conditioning the heart and lungs. A cardiovascular workout of this type should be performed about three times a week, with duration and frequency dependent on the type of skiing one plans to do. It's also a good idea to vary work-out activities, to maintain one's interest level.

MUSCLES: A sports-medicine facility can properly evaluate the body's weaknesses. A program of isolated exercises may be suggested to eliminate the kinds of imbalances that leave skiers open to potential injury. For instance, the imbalance created by stronger right-leg-muscle development can lead to injury if not corrected. It is recommended that one develop and strengthen muscles in areas worked the hardest when skiing—the calves, buttocks, stomach, shoulders, arms, hamstrings, and lower back.

KNEES: Next to frostbite, one of the most common alpine ski dangers is injury to the knee. The knee acts as a shock absorber, but is dependent on the muscles around it for much of its strength. While today's stiffer, higher ski boots protect the ankle and calf, the knee is protected only by surrounding muscles and fat. But, according to Eastside Sportsmedicine Center director Gary Guerriero, problems come about because "most people have insufficient quadricep and hamstring strength to handle the force that skiing exerts on the knee." There are exercises to strengthen the surrounding muscles: the free-weight squat, which works muscles and promotes balance, and machine-aided leg extensions and curls are examples. The Cybex machine offers isokinetic exercises and delivers printouts from which right- and left-leg strengths can be compared.

LEGS: "No amount of exercise on machines is going to make you a better skier than the person who works out on the slopes," says New York Health & Racquet Club's David Dardano. Off-season, it's best to work on legs at a health club or fitness center. Eastside Sportsmedicine recommends pliometrics, a new but increasingly popular type of exercise designed to give a quick stretch to specific muscle groups, thereby developing a skier's coordinated strength and power. Toe flexes (lifting toes skyward to exercise the calf and ankle) improve balance.

FEET: The feet, along with the hips and knees, steer one's skis and help contribute to one's finesse on the slopes. A professional trainer can demonstrate simple stretches and routines to work out the kinks in one's toes, arches, insteps, and ankles.

TRUNK: The paraspinal muscles must be strong to withstand the pounding that mogul skiing imposes on the back. The lower-back Nautilus or a comparable machine can help a skier strengthen these muscles. According to Tim LaVallee, alpine director of the U.S. Ski Coaches Association, people generally have weak backs because they have weak stomach muscles. While alpine bump skiing is particularly tough on backs, stomach muscles get a real workout in cross-country skiing. The abdominals are fairly easy to work, however, since there are a host of exercises that don't require elaborate equipment. There are many variations on the sit-up designed to work all of the abdominal muscle groups, although the kind that allow you to keep your knees bent are recommended. "Don't lock your toes under anything when doing sit-ups," warns LaVallee. As with all exercise programs, it is always advisable to check with a doctor before beginning, to make sure that an aerobic workout or the use of machines will not aggravate an existing injury or problem.

ILLUSTRATION BY SHARON WATTS

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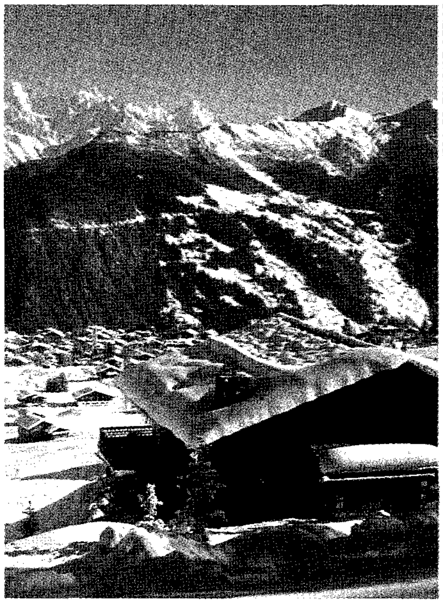
SWITZERLAND

Verbier

A narrow mountain road snakes above the clouds on the drive from the valley to Verbier. However, those not up to the thrill of this route's hairpin turns may park below in the town of Le Châble and take the cable car instead.

Surrounded by a Swiss Alpine panorama, Verbier contains scores of mountainside chalets and rustic hotels. The town is currently undergoing a real-estate boom, which has compromised some of its more charming features. Nevertheless, it still rates as one of the world's prettier ski towns and mountains.


VERBIER TOURIST OFFICE

Verbier doesn't offer much in the way of gentle terrain; therefore it is not recommended for first-time skiers. The resort has some of the steepest on- and off-*piste* (or off-trail) skiing, a number of moguls, and groomed, truly consistent intermediate fare. Sixty-two ski lifts make 186 miles of marked runs available within the resort's Les Quatres Vallées (four valleys). Ten other ski areas may then be reached from there by lift, and six more by road. Shuttle buses are available to take skiers to most areas a lift can't.

Mont-Fort is a jewel in the crown of Verbier. The peak has year-round glacier skiing, and some of the most challenging terrain in Europe. Tortin, also a high-altitude haunt, sports a vast bowl. Verbier's lifts are modern, and the ticketing system offers a number of choices. Passes are available for 2 to 21 days, 30 days, the entire season, or by the afternoon or hour. Penalties are stiff for skiing without a pass here; "snow police" spot-check and levy fines of up to 200 Swiss francs ($123).

VERTICAL: 6,004 feet. TRAILS: 89. LIFTS: 5 large cabins, 7 small cabins, 15 chairs, 36 T-bars. X-C: 3 miles (19 miles nearby). TRANSPORTATION: Gateway airport is Genève Cointrin Aeroport, Geneva, Switzerland. INFORMATION: Verbier Tourist Office; 011-41-26-7-71-81 or Swiss National Tourist Office at 608 Fifth Avenue, New York, NY 10020; 212-757-5944.

VERMONT

Killington

The largest ski resort in the East, Killington spans six mountains. This central Vermont ski empire can barely be contained on a single trail map, yet one lift ticket buys admission to all 100 trails (31 expert, 23 intermediate, and 46 novice).

With terrain this extensive, one might think that the area would never get crowded—but it sometimes does. Killington's main attractions are its size and proximity to some of the largest population centers. The destination is two hours from Albany, three hours from Boston, and five hours from the city.

The resort is known for its sophisticated snowmaking system, which ensures the most consistent conditions and the longest ski season in the East. This year alone it has upgraded its snowmaking capacity by 25 percent. And there's no other mountain serviced by a lift in this part of the country where one can ski in shorts and a T-shirt after Memorial Day. (In recent years, the resort has remained open until June.)

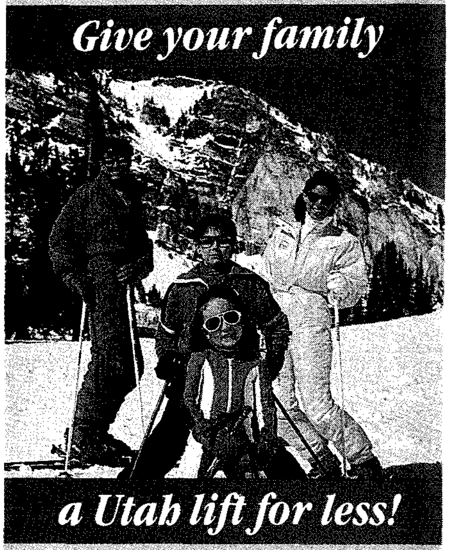
The Killington Gondola, the longest lift in North America, spans three and a half miles. Bear Mountain is known as one of the toughest of the six, with the infamous Outer Limits—the steepest ski trail in New England—which has pitches up to 62 percent and large moguls. At the other end of the spectrum is the long and languorous Juggernaut, a ten-mile novice trail that runs from Killington's peak down to the base of the gondola. The lift to avoid during rush hour is the Killington Chair, which always draws a crowd—and can be painfully cold on bitter days.

The resort is equipped with seven cafeterias, including one mountaintop eatery and a full-service restaurant. There are also five ski shops, five rental/repair shops, four lounges, a center for child care, five first-aid centers, a physician-staffed medical clinic, and a ski school.

Lodging is plentiful in this New England setting. There are 115 different choices, including a selection of inns as well as convenient slopeside condominiums and hotels. Killington and environs also have an abundance of houses and chalets to rent by the week or the season. Within a twenty-mile radius, there is enough lodging to accommodate as many as 15,000 visitors at any given time.

KILLINGTON PHOTO/BOB PERRY

VERTICAL: 3,160 feet. TRAILS: 100. LIFTS: Gondola, 14 chairs, 2 Pomas. LIFT PASS: $30. SNOWMAKING: 60%. TRANSPORTATION: By air: Fly Precision Airlines (800-EASTERN) to Rutland State Airport, where Ark Transportation (802-422-9713) can provide shuttle buses, taxis, and limos. By car: New York State Thruway to Exit 24 to I-87 (Adirondack Northway) to Exit 20 to Route 149 East to Route 4 East; 5 1/2 hours. INFORMATION: Killington Lodging Bureau, The Opera House, Merchants Row, Rutland, VT 05701; 802-773-1330 or 24-hour ski report, 802-422-3261.



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FRANCE

Chamonix and Courchevel

In the French Alps there are rustic old villages where church steeples rise with surrounding mountain peaks and sleigh bells ring out instead of car horns. There are also dozens of modern complexes designed primarily for skiing, with lifts no more than a few steps away. Two distinctive resorts in this region are Chamonix, which services a host of ancillary ski areas, and Courchevel.

Chamonix, the site of the first winter Olympics in 1924, is a traditional resort. Skiing and climbing attract visitors to this town, set in the shadow of Mont Blanc. Conditions permitting, Chamonix is only an hour's drive from the Geneva airport by superhighway. Yet the resort seems remote from the outside world. To fuel this illusion, one can arrive by train: Railway cars scale the peaks, winding past snowdrifts and waterfalls, depositing skiers at an old stone Savoyard-style station in town.

DAVID BROWNELL

A winter mecca for skiing since 1903, Chamonix has an elegance loyal to its years.

A summer resort since 1770 and a winter mecca for skiing since 1903, Chamonix has an old-world elegance loyal to its years. At the same time, it offers modern conveniences and attractions—seven nightclubs, one casino, four movie theaters, supermarkets, more than 200 shops, 60 restaurants, numerous hotels, apartments, and chalets, plus a sports center with a heated swimming pool. Two popular hotels in the town are the Mont Blanc and the Hôtel Albert 1er, which both contain fine restaurants.

Although many good skiers come to Chamonix specifically to ski off-*piste*, there are 93 miles of marked alpine runs and 16 miles of cross-country, served by 50 ski lifts. High-intermediate terrain predominates, with five runs marked black (advanced), eighteen red (high intermediate), eleven blue (low intermediate), and ten green (novice).

Of the major ski areas served by Chamonix, only Le Brévent has its base in town. Brévent is, for the most part, an area for intermediate skiers, but has terrain to keep novices and experts busy for days. Les Houches, La Flégère, and Lognan are all within a ten-minute drive by shuttle bus or car.

Many intermediate and expert skiers who like high-altitude skiing flock to Lognan, located in Argentière. Here the powdery conditions have helped make mono-skiing, or skiing on one wide ski, popular.

The run from the top is called Les Grandes-Montets, and it's not for the timid. When high winds, whiteout, or avalanche danger aren't an impediment, this is one of the most exhilarating runs in the world. As scenic as Grandes-Montets is the Vallée Blanche, accessible from the Aiguille du Midi tramway in Chamonix-Sud. This run—which takes the better part of a day to conquer—is considered off-*piste* and should only be attempted in the company of a guide.

Although the Vallée Blanche is not the toughest run in the area, getting to it requires some work and coordination: Skiers first have to make their way down a narrow ridge, clinging to a rope with one hand while holding their skis in the other. What's more, the Vallée Blanche is strewn with perilous crevasses.

For a change of pace, or an escape from stormy weather, there's sunny Megève. In favorable weather, it's a 30-minute drive away and can be included on the Mont Blanc ski pass, which is good for four-day periods or more, and available from the Office du Tourisme in Chamonix. Megève skiing is exceptionally good, and the town is downright ancient—some of it dates from the thirteenth century.

Forty-one-year-old Courchevel is known as the first of the integrated French ski resorts: Lifts were designed in conjunction with lodgings and villages to create harmony between resort living and skiing. Every hotel is a ski-in ski-out, from hotel-to-slope accommodation. The Altiport de Courchevel (for small planes only) is one reason this resort attracts the jet set; another is the quantity and quality of its hotels and restaurants. There are luxury hotels and five highly rated restaurants, and one can dine well in almost any hotel. So even those who don't book a room in the opulent Byblos des Neiges hotel will find much to choose from among the resort's other 57 hotels and

50 restaurants.

Courchevel is constructed at four different levels on a single mountain. The lowest level is Courchevel 1300 Le Praz, followed by Courchevel 1550, and Courchevel 1650. Courchevel 1850 is where the shops, restaurants, discotheques, cinema, lodging, and conference center are located. The top of the mountain, at 8,858 feet, can be reached by the largest cabin lift in the world, which holds 160 persons.

The resort has 66 ski lifts, making 87 miles of well-groomed terrain accessible. And what's more, it's part of the largest ski area in the world, known as Les Trois Vallées. The area contains 190 ski lifts (including the world's two biggest trams), 150 snow guns, 311 miles of marked runs, 56 miles of Nordic runs, 180 ski instructors, and an uphill lift capacity of 170,000 trips per hour.

If a skier sets his mind to it, he literally can travel from town to town, from Courchevel to Mottaret to Méribel to Saint-Martin de Belleville to Les Menuires to Val-Thorens and all the way back to Courchevel again. Plenty of time should be allotted for doing so, however. If the lifts close before the round is finished, and the buses have stopped running, one still won't be stranded. Each of the ski stations has its own taxi service. During the season, tourist offices are open until 7 P.M. seven days a week to aid skiers.

CHAMONIX
VERTICAL: 5,200 feet. Trails: 47. LIFTS: 6 cable cars, 6 cabins, 13 chairs, 19 T-bars. SNOWMAKING: Less than 2%. X-C: 22 miles. TRANSPORTATION: Gateway airports are the Genève Cointrin Aeroport, Geneva, Switzerland, and the Aeroport International Lyons Satolas, Lyons, France (about a three-hour drive by car or bus). INFORMATION: Office du Tourisme, Place de l'Eglise, 74400 Chamonix Mont Blanc, France; 011-33-50-53-00-24, or the French Government Tourist Office, 601 Fifth Avenue, New York, NY 10020; 212-757-1125. RESERVATIONS: Office du Tourisme, 011-33-50-53-23-33.

COURCHEVEL
VERTICAL: 4,500 feet. TRAILS: 91. LIFTS: 1 cable car, 8 gondolas, 15 chairs, 42 T-bars, 1 Pony. SNOWMAKING: 20%. X-C: 10 miles. INFORMATION: French Government Tourist Office, 601 Fifth Avenue, New York, NY 10020, 212-757-1125. RESERVATIONS: Courchevel Office du Tourisme, La Croisette, 73120 Courchevel 1850, France; 011-33-79-08-00-29.

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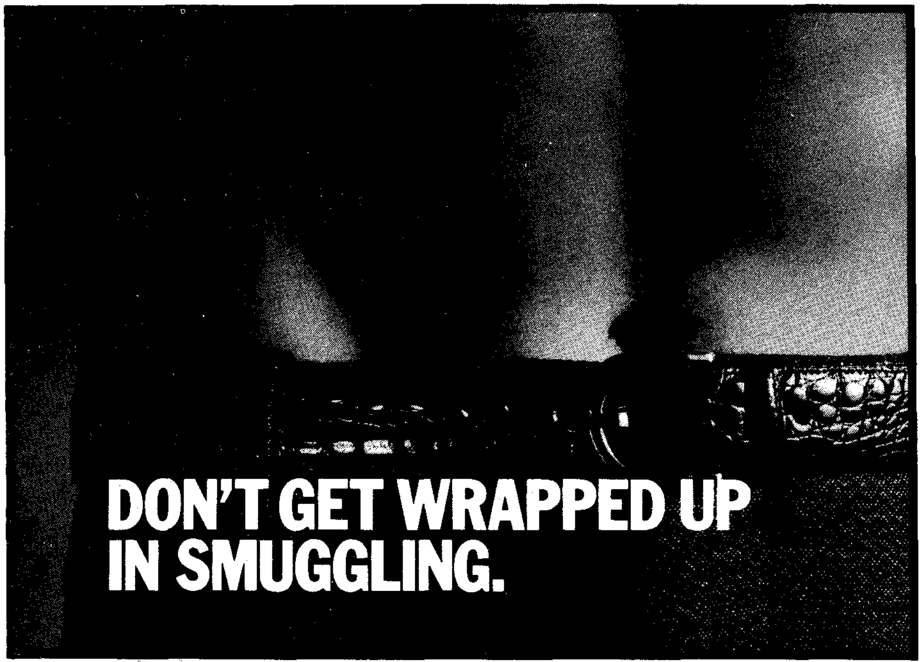

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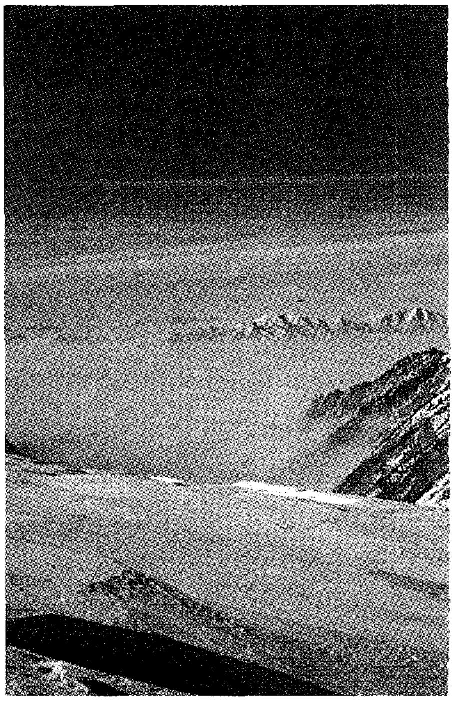
Alta

Every year, more than 500 inches of snow falls on Alta. And not just any snow, but the lightest, finest, fluffiest Utah powder, undisputedly the best in the world. Those who live near Cottonwood Canyon don't even have to shovel their driveways when less than a foot of snow falls—a broom will do the trick, or a good stiff breeze.

The resort is down-home and noncommercial. The base village accommodates 1,200 or so, and during the season vacancies are rare. Aside from guests who stay at Alta's four lodges and four condominiums, the only other people one finds on the mountain are locals and skiers from Snowbird, just a mile down the road.



People come for the skiing. Period. Just $15 buys a ticket that gives access to Mt. Baldy, Sugarloaf, Germania, and Point Supreme—for a total of 39 trails over 2,000 feet of vertical. There are eight chairlifts and a few tows—none of them high-speed, because the resort prefers the occasional lift line to crowded slopes.

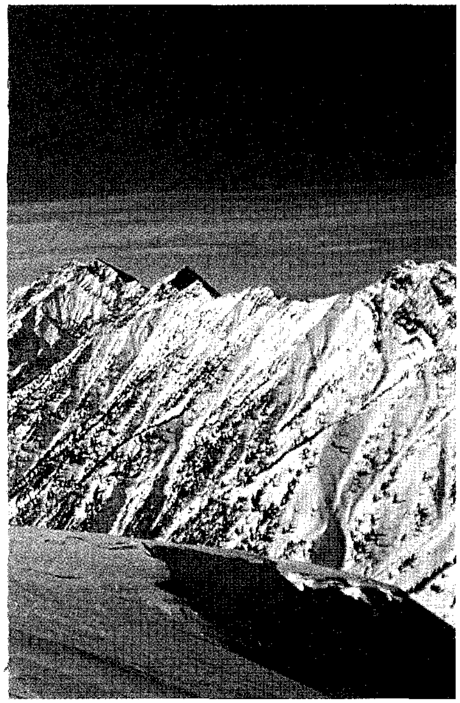
The front face of Alta looks forbidding, and is full of black-diamond runs, but there's plenty of terrain in other areas for both novices and intermediates. Beginners have their own lift and runs.

The Sugarloaf section is loaded with

bowls, some of them for strong-powder skiers. There are also some intermediate groomed routes down that side of the mountain in case someone wants to bail out at the top. Even though most of the bowls are left pristine, some slopes are groomed regularly for those who prefer packed powder. And there's variety to be found: glades for intermediate and expert skiers; long, cruising runs; moguls and some chutes. For the fearless, the area offers expert-only, out-of-bounds trails, including one to Snowbird. Skiers must check with the ski patrol for directions and to find out which trails are open.

Alta's Elf Engen Ski School has a fine reputation. Children's classes are available, and there are daycare facilities for young non-skiers.

There's plenty of cross-country skiing in the canyon. And the Wasatch Powderbirds operate a helicopter skiing outfit nearby.


ALTA SKI LIFTS

Lodging ranges from bargain basic to deluxe. The Alta Lodge is a classic slopeside ski lodge with a bar, Jacuzzis, and saunas. The Rustler Lodge is another traditional ski lodge, offering an outdoor pool, Jacuzzi, and saunas.

Alta is located 25 miles southeast of Salt Lake City. It's a 45-minute drive from Salt Lake International Airport.

VERTICAL: 2,000 feet. TRAILS: 39. LIFTS: 8 chairs, 2 rope tows. LIFT PASS: $15. INFORMATION: 801-742-3333. RESERVATIONS: Alta Travel and Reservation Service, Alta, UT 84092; 801-742-2040.

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Skiing down, start things easy on the 4½-mile novice Toll Road or challenge yourself on the infamous Front Four. Then ride the super-comfortable gondola to cruise rolling intermediate terrain before moving over to sunny Spruce Peak. And for cross-country enthusiasts, there's over one hundred miles of interconnecting trails, the largest touring network in New England.

After a day of fine skiing, wind into town, down the eight-mile stretch of Mountain Road with its shops, international restaurants, cinema and galleries, fitness, skating and tennis centers, dance floors and nightspots, and settle into any one of over sixty Stowe hostelries from resort inns to guesthouses — all within easy reach on the free ski shuttle bus. With economical winter packages and midweek "Take Five" savings, the values are unbeatable.

At the base of Mt. Mansfield, the venerable **Inn at the Mountain** (800-253-4SKI/802-253-7316) offers Stowe's only slopeside accommodations. Vacation in a beautifully decorated room, or settle into an elegant townhouse before unwinding in the new Health Spa. Stop in for lively après-ski at the Fireside Lounge or for New England and international cuisine served in a classic candlelit setting at the Toll House Restaurant.

Further down the Mountain Road, still close to the slopes, the **Salzburg Inn** (802-253-8541) is a welcoming Alpine design with up-to-date lodging that includes an indoor pool, Jacuzzi, sauna and game room. You can relax in the cocktail lounge, and be sure to try some of the Austrian specialties on the dining room menu. And next door, the **Innsbruck Inn** (800-372-0400, ext. 15/802-253-8582) provides all the essentials for a perfect holiday. Deluxe accommodations with Austrian furnishings and health spa. Feast on crêpes for breakfast. Fireside dining and fondue specialties for après-ski.

Only minutes from the mountain, and tucked away on 120 private acres, lavish comfort, the perfections of a Master Chef, and all manner of sports and recreation facilities are the distinctive hallmark of **Topnotch at Stowe**, (800-451-8686/802-253-8585) a world-class resort and conference center. You can play tennis on indoor courts, kick out at the ski touring center with trails connecting to Stowe's massive network, tone up in the health spa or simply loll in luxurious accommodations where even the most discerning vacationer will want for nothing.

On a more modest scale, the **Siebeness** (802-253-8942) has undergone renovations and emerges as an irresistible country inn with fine food and good company. You'll find touring trails at the doorstep, and pleasant lodging from antique-filled rooms to moderate dorm. If you've set your sights on a classic Austrian guesthouse welcome, try **Andersen Lodge** (802-253-7336) just down the road. It's a compact Tyrolean inn where the hospitality is warmhearted and family meals are simply delicious.

At Edson Hill Rd., turn left to the **Logwood Inn** (802-253-7354), a family lodge and a favorite since Stowe's early days. The handsome main lodge, with its weathered wood and stone fireplace pit, brings back the nostalgia of the old-time ski lodge. And just above, jutting from the hillside with its sod roof and alpine country colors, the legendary **Stowehof** (800-422-9722/802-253-9722) is romantic, refined and captivating. Enchanting rooms open on silent meadows where touring trails and moonlit sleigh rides conjure up visions of a fairytale wonderland.

For a vista of the entire valley and 1700 acres of leisurely winter majesty, a right turn from the Mountain Road, about halfway between Mt. Mansfield and town, will take you to the world famous **Trapp Family Lodge** (800-826-7000/802-253-8511). Here you'll find America's premier cross-country touring center, with instruction, rentals and more than 60 kilometers of groomed trails for every ability. The spectacular lodge is new, but the traditional cuisine still tests your willpower and the old-world Austrian warmth is unmistakeable.

Back on the Mountain Road, midway between Mt. Mansfield and town, **Stoweflake Resort** (800-782-9009/802-253-7355) has expanded, adding to its ideal location just about every facility you could ask for.

You'll find a wide choice of accommodations, from handsome, spacious rooms and suites to secluded apartments and 1-3 bedroom guest houses. Charlie B's bar/lounge, with rustic beams and ski memorabilia, is a favorite Stowe watering spot, and Winfield's serves an impressive menu with the best steaks and prime ribs in town.

Challenge any of the touring trails that wind by the property, then loosen up in the new indoor pool and Jacuzzi, or tone up in the health spa. This longtime Stowe favorite offers all you'll want, where you'll want to be.

Pass the Stowe Center shops, and just next door **The Town and Country** (800-323-0311/802-253-7595) offers all the amenities for reliable comfort, good value and convenience. The new dining room is airy and beautifully designed. There's an inviting indoor pool and hydro spa. Of the 7-acre **Mountain Road Motel** (800-FOR-MTRD/802-253-4566) only 1 mile from the village, recent guests, Mr. and Mrs. W.B. of Connecticut said, "We have never experienced such gracious hospitality or enjoyed so many delightful guest amenities in our many years of travel." Precisely what you can expect at this gem of a motel. And British tradition has charmingly restored **Ye Olde England Inne** (802-253-7558/7064) to Laura Ashley-styled bedrooms and rich country paneling. The ambiance is wonderfully chummy, you can actually order Bubble and Squeak in Mr. Pickwick's pub, along with great selections of wine and British ale.

The Golden Eagle (800-626-1010/802-253-4811) a resort motor inn, is set back from the main road in quiet stands of birch and pine, and provides first class comfort with great Vermont breakfasts. Full-course dinners at their Alpine and Partridge restaurants may even warrant a workout in the Health Club, one of Stowe's best. Just at the corner of town, **The Yodler** (800-227-1108/802-253-4836) a stately old cornerstone inn with additional modern motel units, upholds the best old-fashioned Vermont traditions with country hospitality, honest home cooking served in a lovely Early American dining room, and a BYOB fireside lounge.

There are many more to choose from, and much more to do. It's all in a free color brochure available from the Stowe Area Association, Main St., Stowe, VT 05672.

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"...The best numbers in George C. Wolfe's sophisticated spoof of white and black America are mightily funny and mordant..."

MAMA'S FAMILY: *Danitra Vance and Vickilyn Reynolds in* The Colored Museum.

The Colored Museum IS A NEAR-MUSICAL revue that is young in spirit, gifted in most aspects, and black. Written by George C. Wolfe, with music by Kysia Bostick and direction by L. Kenneth Richardson, this is a sophisticated, satirical, seriously funny show that spoofs white and black America alike. It is remarkably unafraid of lampooning black foibles, which is a sign of artistic maturity. We come of age—all of us, black or white—when we can laugh at ourselves.

Not all the numbers are equally funny and mordant, but the best ones are mightily both. We start with a bang: In "Git on Board," the smarmy stewardess on a Celebrity Airlines flight to Savannah takes the passengers through three centuries of black-American history, from slavery to the ambiguous present. At takeoff, the passengers are urged to fasten their shackles; on arrival, to take all their belongings, because everything left on board will be instantly trashed. Danitra Vance makes a fine, solicitously despotic stewardess. In "Cooking With Aunt Ethel," Vickilyn Reynolds, roly-poly and mischievous, is a mythic Aunt Jemima, stirring a bubbling cauldron whose contents will be something to contend with through the ages.

Though "The Photo Session" and "Soldier With a Secret" are less fully realized, they do make pointed comments. "The Gospel According to Miss Roj" presents, performing in a nightclub, a glitzy black transvestite whose monologue blending past and present as well as two put-upon minorities is witty and feral, pathetic as well as frightening. Like the Socratic aporias, it forces us to reconsider our preconceptions, and Reggie Montgomery plays it achingly close to the bone. In "The Hairpiece," Danitra Vance is a young woman at her makeup mirror in a quandary between two wigs, an Afro and a Euro, that comment tartly on her tergiversations. The skit, like several others, would profit from being played less stentorianly; much gets lost in the shouting.

Even funnier and more ferocious is "The Last Mama-on-the-Couch Play," which starts as a deadly satire on *Raisin in the Sun* and proceeds to make mincemeat of every type of black theater and its white audience. In "Symbiosis," Tommy Hollis is splendid as an assimilated young black careerist in the process of discarding the treasures of his youth over the protests of Reggie Montgomery as his former self. Everything must go into an elegant trash can, from *Soul on Ice* to an early Michael Jackson album that "proves he had a black nose." But can one eradicate one's origins?

The same question surfaces in "LaLa's Opening," where Loretta Devine is smashing as LaLa, a Frenchified, Josephine Bakerish songstress trying to *Franglais* away her poor-black beginnings. She'll say things like "I told him my *name*, whatever my *name* was back then," but she cannot lose the little-girl-lost she once was, who comes back to haunt her. That little girl blends into a somewhat older girl (Danitra Vance), who, in "Permutations," gives illegitimate birth in a literal and figurative closet. This number, championing the proliferation of all-but-doomed babies, strikes me as unsound as well as maudlin. In the final number, "The Party," Vickilyn Reynolds enacts the symbolic acceptance and transcendence of the past.

Aside from a slight structural flaw—two contradictory framing devices, a plane flight and a museum (the skits arch their way in on a turntable, like art exhibits)—it all works well against a dazzlingly white, high-tech set by Brian Martin, on which the highly polished cast performs its bright material to a fare-thee-well. And to a hail and well met.

TWO AND A HALF YEARS AGO, **Brownstone,** by Josh Rubins, Peter Larson, and Andrew Cadiff, was a small, mediocre but likable musical, its coming and going as inconspicuous as that of a tenant in the eponymous New York building. Now it has been given a big production and is bloated with songs—almost no spoken dialogue—into a veritable popera. It is still dimly likable, but, with its increased pretension and manipulativeness, rather less so. Though smart and professional, it is contrived, derivative, uninspired.

In 1A of this brownstone, there's a black couple. She, a teacher, wants babies; he, a novelist, only to write. They do not communicate. In 1B, there is a sleek, blond woman lawyer who would like to live in the country; indeed, she has a lover in Maine who writes her letters and finally drops her—another case of noncommunication. Upstairs in 2A, there's a kook who works in an art gallery, has just lost her boyfriend, and cannot find another. She noncommunicates all over the place. Across, into 2B, there moves a nice young chap from Milwaukee who works

Photograph by Martha Swope.

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> **". . .Now bloated with songs, *Brownstone* is still dimly likable but uninspired. . ."**

for a plywood company, is shy about New York, and even more so about the blonde, whom he doesn't dare ask out on a date, or communicate with. Though none of the tenants communicates with the others, they all sing duets, trios, quartets, and quintets together, but each strictly from his own pad. That's stretching noncommunication a bit too far.

After one long act of this, comes another in which everybody communicates, or tries to, like mad; but it's too late, or not the right moment, or something. Except for the black couple, who, after a separation, are together again and making a baby. He has even given up on the potboiler he couldn't finish and is communicating with his true, serious muse. This inaction covers four seasons in the city, from fall to fall. The show comes full circle, and so communicates with its tail. Beginning with a tenant moving in, and ending with one moving out, it even has symmetrical dream sequences, one per act, and manages to communicate with every known cliché of stage and screen.

The score is an amorphous, all-purpose musical mush, mostly derived from Sondheim and such Sondheim epigones as William Finn. The music, by Peter Larson and Josh Rubins, does come alive twice, though, in "He Didn't Leave It Here" and "We Came Along Too Late." Rubins's lyrics are always civilized—full of enjambment and tricky half-rhymes—but without much punch. Andrew Cadiff's staging is, even more than his and Rubins's book, relentlessly cute and fiercely eclectic. But Loren Sherman's set is magnificent, and Ann Emonts's costumes, like Richard Nelson's lights, are very fine. The cast—Liz Callaway, Kimberly Farr, Ernestine Jackson, Ben Harney, and Rex Smith—is close to perfect (in Miss Farr's case, actually so), but *Brownstone* is no high rise of a show.

THE STORY OF THE MUSICAL **Have I Got a Girl for You!** is not so much beyond as beneath comprehension. It has to do with an effete Baron von Frankenstein who, having already let loose a pathetic monster on the world, is trying to marry another one—actually his nurse, Mary Phillips, about to come into an inheritance. After that, he can kill her and go off to Hollywood with Elke the maid, his mistress. While the Monster is being chased by villagers and having misadventures with antithetical little girls of the Shirley Temple and Joan Rivers varieties (played by the same unappealing adult), the baron joins hands with the thoroughly nauseating Dr. Pretorius for the manufacturing of an ideal diva from the best parts of over-the-hill movie stars who have been blown to bits by a madman at a Greta Garbo pajama party. Nurse Mary ends up transformed into Elsa Lanchester as the Bride of Frankenstein, and Elke is about to become the next experiment, when all are miraculously transported to Hollywood (the action having begun in "a Bavarian forest just east of Hollywood"), where, in front of Grauman's Chinese, the guilty and the innocent, the quick and the dead, the revolting and the more revolting are all cemented into one big, happy imbecile finale.

From this, you should gather, as easily as you could Mitzi Gaynor's lips or Loretta Young's tongue, that "the Frankenstein musical," as the show is subtitled, is the lowest of low camp, and that it equals in witlessness the worst parts of its immediate predecessors, *Raggedy Ann* and *Into the Light*, stitched together by a couple of mad librettists. If the various pieces of plot in Joel Greenhouse and Penny Rockwell's book never come to life, neither does anything like a bearable lyric merge with a viable melody in Dick Gallagher's score. The jokes of the book run or stagger to such things as Pretorius and Frankenstein having at their disposal "everything from Joan Bennett's gums to Kitty Carlisle's heart" (it should, of course, have been Judy Garland's gums, but *de mortuis*, etc.), while the humor of the lyrics has the Monster singing about a yearned-for friend, "I would give him sausage,/ If I knew what sausage was,/ Or if I knew what sausage does"—which, I fear, is a double entendre—and is followed by "I would give him Miami,/ If I knew what Miami was," etc., which though barely a single entendre, had the opening-night audience doubled up with laughter, because they evidently know what Miami does, and do it themselves.

Succinctly put, almost everything about *Girl!* is depressing from bottom to bottom, not least the amateurish leading lady, Semina de Laurentiis, formerly of *Nunsense*, whose distinguishing features are an overbite that must be cantilevered and a benightedness that must be bottomless to allow a bunch of misogynists to exhibit her drawbacks as if they were talents for the delectation of an audience that would be as much at home in a freak show as at one. Direction, design, and choreography are equally dismal, and only Gregory Jbara (Monster) and Angelina Fiordellisi (Elke) deserve better. One of the four producers is married to the co-author of the book; what excuses the other three may have is a mystery smaller than that of the *Mary Celeste* but greater than that of Edwin Drood. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

TABLE TOPPING

VERY HIGH-STYLE ARCHITECT-DESIGNED china and glassware from Swid Powell, including over-production, prototypes, and seconds are on sale here. Dinnerware patterns: Sunshine, Stream, and Stars large buffet plates, retail $75, $100, and $150, respectively, here $35, $50, and $75; Signature Red lunch plates, cup-and-saucer sets, and dinner plates, retail $24, $32, and $45, respectively, here $12, $16, and $22; Festival lunch plates, cup-and-saucer sets, and dinner plates, retail $35, $36, and $60, respectively, here $16, $16, and $30. Glassware in Dashes, Grandmother, Manhattan, Professor, and Spiral patterns, retail $32.50 and $35 each, here $10 and $15; silver-plated columnar salt and pepper shakers, retail $100 a pair, here $50; silver-plated galleried serving tray, retail $300, here $150; silver-plated candlesticks and picture frames, if perfect $150–$250, here $10–$20 for seconds. Also, stainless-steel by Alessi: pepper mills, retail $40, here $15; ice buckets, retail $80, here $35; hors d'oeuvre dishes, retail $35, here $12. By Progetti: round beechwood rubber-trimmed cutting boards, retail $76, here $30; sets of six hand-blown crystal cordial glasses with holder, retail $200, here $65; fan-shaped wood picture frames, retail $200, here $65; bold-colored aluminum stacking trays, retail $75 a set, here $30; and more. M.C., V. accepted (except on Alessi and Progetti items); checks accepted; all sales final. Delivery additional. *Swid Powell/Alessi, Palladium, 123 East 13th St. entrance; Fri. noon–6 p.m., Sat. 11 a.m.–6 p.m., and Sun. noon–5 p.m.; sale 11/14–16 only.*

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DRESS AND SPORT SHIRTS (SIZES S–XL AND 14½–16½/33–35), in beautiful fabrics, are on sale here. Cotton spread-collar dress shirts in solids, pinpoint oxford, stripes, and tattersall, retail $55–$70, here $18.50–$22; button-down, spread-collar patch-pocket, and oversize sport shirts in cotton, silk, or silk-and-wool, including flannel, twill, and more, retail $50–$75, here $16.50–$23; silk and silk-and-wool shirts, retail $110–$140, here $35–$45. Checks accepted; no credit cards; all sales final. *Acorn, 920 Broadway, near 21st St., Room 601 (677-4520);*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

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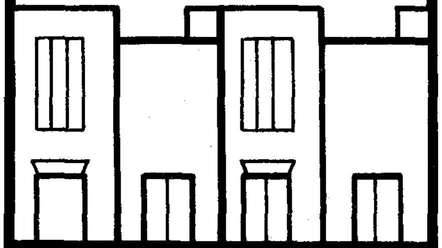

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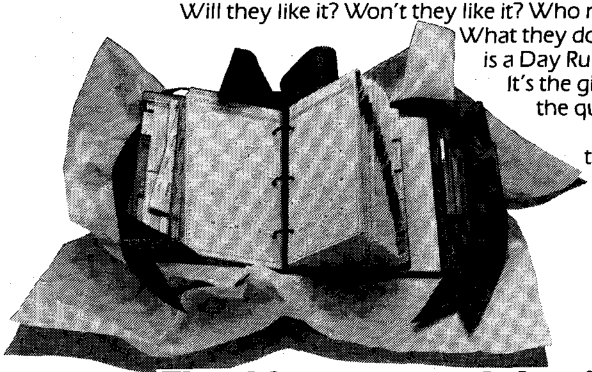

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THRIFT-SHOP NEWS

THIS THRIFT SHOP, RUN BY THE MENTAL Health Association of New York and Bronx Counties, features new merchandise. Everything sold as is. For women (sizes 6–14): down coats and jackets, here $40–$80; wool coats by Harvé Benard, Perry Ellis, and Anne Klein, here $60–$160; Bonnie Cashin, London Fog, Misty Harbor, and Totes raincoats, here $15–$60; designer shoes (sizes 5½–10), here $20; sweaters, some cashmere (sizes S–L), here $10–$60; Breckenridge, Chaus, and Carole Little blouses, here $8–$20; pants, skirts, dresses, and gowns, here $14–$125; lingerie and nightclothes (S–L), here $6–$25; leather wallets, French purses, jewelry rolls, and billfolds, here $5–$25; jewelry boxes, here $15–$35. For children (sizes 12 months to 14 years): 3-piece sweatsuits, here $14; tops and sweaters, here $3–$5. Cash only; all sales final. *Trishop, 1689 First Ave., near 87th St. (369-2410); Tues.–Sat. 9:30 a.m.–4:15 p.m.; while stock lasts.*

FOR MEN ONLY

HERE IS HIGH-QUALITY AMERICAN-MADE and -styled men's wear (sizes 38S–52XL) with hand detailing, by famous manufacturers: single- and double-breasted wool or cashmere-and-wool overcoats (no XL), retail $395–$700, here $190–$300; jackets and blazers in wool-tweed, camel's-hair, and silk blends, retail $175–$450, here $85–$155. Also, wool sweaters (size M), retail $120 and up, here $30 and $40; cotton or cotton-and-polyester raincoats, with zip-out wool lining, retail $325–$475, here $145–$195. A.E., M.C., V. accepted; no checks; all sales final. *L.S. Men's Clothing, 23 West 45th St., second floor (575-0933); Mon.–Thurs. 9 a.m.–7 p.m., Fri. till 3 p.m., and Sun. 10 a.m.–5 p.m.; through 11/23.*

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THE YARNS ON SALE HERE ARE PACKAGED in quantities to make sweaters fitting at least women's size L. Merino-wool worsted, retail $75, here $55; solid-color and hand-painted variegated merino homespun, retail $80 and $105, respectively, here $60 and $85; merino-wool-and-silk blend, retail $115, here $85; mohair, retail $85, here $60; solid-color and hand-painted multicolored cotton bouclé or shoelaces, retail $48 and $80, respectively, here $35 and $50. Also, merino homespun and cotton cord, retail $3 an oz., here $1–$2; seconds, here up to 75 percent off. Free pattern with yarn purchase. A.E., checks accepted; all sales final. *Dyed in the Wool, 252 West 37th St., Suite*

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FINE DESIGN

DONGHIA'S WAREHOUSE SALE INCLUDES furniture samples as well as textiles and wall coverings in limited quantities. Dorchester floral-covered sofa with down throw pillows, retail $8,000, here $2,250; two chintz-covered Madison side chairs, retail $2,000 each, here $250; Flute armchair in dark-green leather with gold-leaf-painted frame, retail $4,000, here $1,500; Main Street raffia double bed with mattress, retail $5,000, here $1,200; leather-and-maple Caronia side chairs and armchairs, retail $1,800 and $1,900, respectively, here $600 and $750; wool Volume club sofa, retail $3,500, here $750; matching club chair, retail $2,000, here $450; large linen-chenille-upholstered Madison benches, retail $2,200, here $900; and more. Discontinued textiles, here $2–$6 a yd.; wall coverings, here $2 a roll; leather hides, retail $240–$300, here $50–$100. Everything sold as is. No deliveries. Checks accepted; no credit cards; all sales final. *Donghia, 485 Broadway, at Broome St., fourth floor (925-2777); Sat. 10 a.m.–4 p.m.; sale 11/15 only.*

GREETINGS AND GIFTS

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PLAYTIME

AS F.A.O. SCHWARZ MOVES TO NEW QUARters, it's having a sale. Toys already reduced will be further reduced: Monday through Wednesday, 25 percent off reduced-ticket price; Thursday and Friday, 40 percent off; and Saturday, 60 percent off. A few examples: Firffels stuffed animals, were $19.95, reduced to $13.99, this week $10.50, $8.40, $5.60; Tele-Sindy Studios, were $59, reduced to $21.95, this week $16.45, $13.15, $8.80; 5-ft. polar bear, was $1,195, reduced to $499, this week $374.25, $299.40, $199.60; jointed teddy bears, were $19.95, reduced to $10, this week $7.50, $6, $4; Italian 12-in. bicycles with training wheels, were $89.95, reduced to $62.99, this week $47.25, $37.80, $25.20; Sport Craft volleyball sets, were $32.95, reduced to $24.99, this week $18.75, $15, $10; electronic organ, was $549, reduced to $275, this week $206.25, $165, $110. Samples, now at least 50 percent off. Bids accepted for the store's famous clock. A.E., M.C., V., checks accepted; all sales final. *F.A.O. Schwarz, 745 Fifth Ave., at 58th St. (644-9400); Mon.–Sat. 10 a.m.–6 p.m. and Thurs. till 8 p.m.; through 11/15.*

A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 12

125 MOVIES
134 THEATER
138 ART
142 MUSIC & DANCE
145 OTHER EVENTS
147 RESTAURANTS
155 NIGHTLIFE
157 RADIO
158 TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Thru Nov. 18: *Dead End Kids: A Story of Nuclear Power.* #2—Thru Nov. 13: *Dust.* Nov. 14–Nov. 27: *The Fly* (1958); *The Hustler.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. Nov. 12: *Billy Budd; Bartleby.* Nov. 13: *Frantic; The Lovers.* Nov. 14–15: *Life of Brian; Totally Twisted Tales.* Nov. 16: *Ernesto; Heart and Soul.* Nov. 17–18: *Breathless* (1959); *Made in U.S.A.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. *52 Pick-Up.* Opening Nov. 14: *Neon Maniacs.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—Thru. Nov. 20: *Summer.* #2—Thru Nov. 20: *My Beautiful Laundrette.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*The Name of the Rose.* #2—*Blue Velvet.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *True Stories.*

7. **MOVIELAND 8TH STREET—8th St. E. of University Pl.** 477-6600. #1—*Something Wild.* #2—*Tai-Pan.* #3—*Half Moon Street.*

8. **THEATRE 80—St. Mark's Pl. W. of First Ave.** 254-7400. Nov. 12: *Affair in Trinidad; The Lady in Question.* Nov. 13: *Theodora Goes Wild; She Married Her Boss.* Nov. 14–15: *The Philadelphia Story; Bringing Up Baby.* Nov. 16–17: *Band of Outsiders; Breathless* (1959). Nov. 18: *The Last Picture Show; Nickelodeon.*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Nov. 12–13: *Salvador; Under Fire.* Nov. 14–15: *The King of Comedy; Falling in Love.* Nov. 16–18: *Broadway Danny Rose; Play It Again, Sam.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*'Round Midnight.* #2—*Down by Law.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru Nov. 13: *That's Life!* Beg. Nov. 14: *Down by Law.* #2—*She's Gotta Have It.* #3—Thru Nov. 13: *Matter of Heart.* Beg. Nov. 14: *A Room With a View.* #4—*52 Pick-Up.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*Stand By Me.* #2—*Tough Guys.* #3—*The Color of Money.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. Thru Nov. 13: *Jumpin' Jack Flash.* Opening Nov. 14: *Streets of Gold.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *The Color of Money.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *Something Wild.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*"Crocodile" Dundee.* #2—*Soul Man.* #3—*Peggy Sue Got Married.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Peggy Sue Got Married.* #2—*Jumpin' Jack Flash.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *"Crocodile" Dundee.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—Thru. Nov. 13: *Soul Man.* Opening Nov. 14: *Every Time We Say Goodbye.* #2—*Quiet Cool.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Aliens; The Fly.* #2—*Tai-Pan.* #3—Thru Nov. 13: *Deadly Friend.* Opening Nov. 14: *Streets of Gold.* #4—*Vendetta.* #5—*She's Gotta Have It.* #6—*Blue Velvet.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *The Color of Money.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Top Gun.* **EMBASSY 3**—*From Beyond.* **EMBASSY 4**—*Stand By Me.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Half Moon Street.* #2—Thru Nov. 13: *Trick or Treat.* Opening Nov. 14 (tent): *Neon Maniacs.*

38. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *Ruthless People.* Theater closed to the public Nov. 12, 18.

39. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*Something Wild.* #2—*52 Pick-Up.*

40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. *That's Life!*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Tough Guys.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Stand By Me.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *True Stories.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Sid & Nancy.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *The Name of the Rose.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. Thru. Nov. 13: *Jumpin' Jack Flash.* Opening Nov. 14: *Streets of Gold.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *'Round Midnight.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. Thru Nov. 13: *A Room With a View.* Opening Nov. 15: *The Decline of the American Empire.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Blue Velvet.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Tai-Pan.* #2—*Tough Guys.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Something Wild.* **CORONET**—*The Color of Money.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Marlene.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *The Mission.* **CINEMA II**—753-0774. *Betty Blue.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*52 Pick-Up.* #2—832-2720. *Peggy Sue Got Married.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. Thru Nov. 13: *The Name of the Rose.* Opening Nov. 14: *Every Time We Say Goodbye.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Nobody's Fool.* #2—*Half Moon Street.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *Rouge Baiser.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Children of a Lesser God.*

65. UA EAST—First Ave. at 85th St. 249-5100. *52 Pick-Up.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru Nov. 13: *Jumpin' Jack Flash.* Opening Nov. 14: *Streets of Gold.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Soul Man.* #2—*"Crocodile" Dundee.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Tai-Pan.* #2—*Quiet Cool.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. *Quiet Cool.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Children of a Lesser God.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*The Sacrifice.* #2—*Police.* #3—*Men . . . .*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ménage.* #2—*Down by Law.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Nov. 15: The Private Eye. Nov. 11–12: *In the Heat of the Night; 48 HRS.* Nov. 13–15: Laura; The Maltese Falcon. Nov. 16–Dec. 10: The Films of Sir Alexander Korda. Nov. 16–17: *The Private Life of Henry VIII; Knight Without Armour.* Nov. 18–19: *The Man Who Could Work Miracles; Things to Come.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*The Color of Money.* #2—*Happily Ever After.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*"Crocodile" Dundee.* #2—*Half Moon Street.* #3—*Peggy Sue Got Married.* #4—*Something Wild.* #5—*Nobody's Fool.* #6—*Soul Man.*

86. THALIA—95th St. W. of B'way. 222-3370. Nov. 11: *A Sure Thing; Breaking Away.* Nov. 12: *Glen or Glenda?; Child Bride; Maniac.* Nov. 13: *Chinatown; The Postman Always Rings Twice* (1981). Nov. 14: *The Conformist; A Time of Indifference.* Nov. 15: *Kaos; The Night of the Shooting Stars.* Nov. 16: *The Tall Blond Man With One Black Shoe; The Sheep Has Five Legs.* Nov. 17: *Passport to Pimlico; Hue and Cry; Escapade.* Nov. 18: *Eva; The Doctors.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*True Stories.* #2—*Blue Velvet.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Stand By Me.* #2—Thru Nov. 13: *She's Gotta Have It.* Opening Nov. 14: *Neon Maniacs.* #3—*Tai-Pan.* #4—*52 Pick-Up.*

90. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Quiet Cool.* #2—*52 Pick-Up.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. Naturemax Theater: adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 11:30 a.m., 1:30 & 3:30, Sat.–Sun. at 10:30 a.m.; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed., Fri.–Sun. at 4:30; *The Dream Is Alive:* Mon.–Fri. at 10:30 a.m. & 2:30, Sat.–Sun. at 12:30 & 2:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: *On the Wing, Nomads of the Deep,* and *Skyward:* Fri.–Sat. at 6 & 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. (718) 784-4742. Adm. $4; video only, $2. Video in the Gallery: Electronic Performance: Nov. 13 at 7:30: In-person presentations by Doris Chase, James Byrne, and Tom Rubnitz. Nov. 14–15, 6:30–7:30: *The World of Photography* (1986) by Michael Smith and William Wegman, and *Cross-overs: A Series on Photographers* (1980–82) by Carole Ann Klonarides and Michael Owen. Cinema/Television: Intersections: Nov. 14 at 7:30: "Breakdown," dir. Alfred Hitchcock (1955), "Prisoner of Dr. Fu Manchu," dir. Franklyn Adreon (1962), "Flashing Spikes," dir. John Ford (1962), and "The Fountain of Youth," dir. Orson Welles (1958); Nov. 15 at 7:30: "Rookie of the Year," dir. John Ford, "The Silent Partner," dir. George Marshall, and "High Air," dir. Allan Dwan (1955–56), and "The Fountain of Youth," dir. Orson Welles (1958).

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; members, students, and senior citizens $4. Profile: Suzuki Seijun: films by the Japanese director. Nov. 14 at 7: *Tokyo Drifter* (Japan, 1966).

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Nov. 12 at 7:30: *The Mouse That Roared* (1959), dir. Jack Arnold, with Peter Sellers and Jean Seberg.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $5; members free. Nov. 12 at 7:30 (spec. $6/$4 adm.): Seminar on British independent film. Nov. 13 at 8: German filmmaker Christoph Janetzko presents recent work. Nov. 14 at 8: Buffalo filmmaker Robert Rayher presents recent work.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $4; members, students, and senior citizens $2. Nov. 11–15: French-American Film Workshop. Nov. 11 at 1: *Passage secret* (France, 1985), dir. Laurent Perrin; at 3: *Elsa, Elsa* (France, 1985) by Didier Haudepin. Nov. 12 at 1: *Illustres inconnus* (France, 1985), dir. Stanislav Stanojevic; at 3: *Visage de chien* (France, 1985), dir. Jacek Gasiorowski; at 6: *Le Destin de Juliette* (France, 1983), dir. Aline Issermann; 8:45: *Le meilleur de la vie* (France, 1985), dir. Renaud Victor. Nov. 13 at 1: (See Nov. 12 at 8:45); at 3: *Vaudeville* (France, 1985), dir. Jean Marboeuf; at 6: (See Nov. 12 at 1); 8:45: (See Nov. 11 at 1). Nov. 14 at 1: (See Nov. 11 at 3); at 3: (See Nov. 12 at 6); at 6: (See Nov. 12 at 8:45); 8:45: (See Nov. 12 at 3). Nov. 15 at 1: (See Nov. 12 at 6); at 3 & 6: (See Nov. 13 at 3). Ciné-Club: adm. $3.50; students and senior citizens $2.50; members free; limited seating: Nov. 18–19 at 1, 3:15, 6 & 8:45: *La Triche* (France, 1984), dir. Yannick Bellon.

GUGGENHEIM MUSEUM—Fifth Ave. at 89th St. 360-3503. Adm. $3; members and students $1.75; tickets available in advance. Nov. 11–16: Contemporary French Film. Nov. 11 at 6: *Tchao Pantin* (France, 1983), dir. Claude Berri. Nov. 12 at 6: *La Part des Choses* (France, 1983), dir. Bernard Dartigues. Nov. 13 at 6: *L'Argent* (France, 1983), dir. Robert Bresson. Nov. 14 at 6: *Mélo* (France, 1986), dir. Alain Resnais, with Fanny Ardant; discussion follows. Nov. 15 at 1: *L'Hypothèse du tableua volé* (France, 1979), dir. Raoul Ruyz. Nov. 16 at 1: *Les Enfants* (France, 1985), dir. Marguerite Duras.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, One W. 4th St. 674-5300. Free. Laughing at Ourselves: The Humor of Jewish Life. Nov. 18 at 7: *The Frisco Kid* (1979), dir. Robert Aldrich, with Gene Wilder.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Video-Feature: Nov. 13–Feb. 22: Return of Guerrilla Television: A TVTV Retrospective. Nov. 13–23, Tue.–Fri. at 12:15 & 2:45, Sat.–Sun. at 11:15 a.m. & 2:30: *The World's Largest TV Studio* (1972); Tue.–Fri at 1:15 & 3:45, Sat.–Sun. at 1:15 & 4:30: *Four More Years* (1972); Tue.–Fri. at 2:15, Sat.–Sun. at 12:30 & 3:45: *Video & Television Review #1: TVTV* (1975).

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members, senior citizens, and students $4. Films directed by or about Yasujiro Ozu. Nov. 14 at 7:30 & 9:15: *An Inn at Tokyo* (Japan, 1935), dir. Ozu.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. National Jewish Archive of Broadcasting: free with museum adm.: Nov. 16 at 12:30, 1:30 & 2:30: "Report From Israel" (1956), and outtakes of interviews with David Ben-Gurion. A Contemporary Lens on Jewish Experience: adm. $5: Nov. 18 at 7: *Spark Among the Ashes: A Bar Mitzvah in Poland* (1986); discussion follows.

THE KITCHEN—512 W. 19th St. 255-5793. Video Viewing Room, thru Nov. 29, free: Tue.–Sat. at 1: *The Amazing Voyage of Gustave Flaubert and Raymond Roussel;* 2:15: Recent short works by various artists; 3:15: Three collaborations between filmmaker Ken Kobland and the Wooster Group theatrical company; 4:15: *Belshazzar's Feast* by Susan Hiller.

LATE SHOW FILM SERIES—Dramatis Personae Theatre, 25 E. 4th St. 473-1167. Adm. $5. Nov. 14–15 at 11: Animation (1905–86): Méliès, Fleischer, others; midnight: Better Dead Than Red!: *Red Nightmare* (1957) and *The Code* (1957), both with Jack Webb.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Personal Cinema Program. Nov. 14, 8–midnight, continuous (spec. $6/$5 adm.): Penelope Wehrli: *image-space, Under Ice,* a media performance-installation, and two films. Nov. 15 at 8: British Independent Film: Recent films by women.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Thru Nov. 22: The Metropolitan Opera: The Television and Radio Legacy. Thru Dec. 6: Barbara Streisand: The Television Work. Nov. 14–Jan. 31: BBC Television: Fifty Years; seminars (adm. $5; members $4): Nov. 18, 20–21 at 12:30.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Nov. 13 at 2:30 & 6: A History of Camera Movement: *Triumph des Willens* (Germany, 1935), dir. Leni Riefenstahl, cinematography by Sepp Allgeier, in German with no subtitles. Thru Feb. 17: British Film: Traditions—"Melodramatics." Nov. 14 at 2:30: *The Wicked Lady* (Great Britain, 1945) by Leslie Arliss, with Margaret Lockwood and James Mason; at 6: *The Man in Grey* (Great Britain, 1943), dir. Leslie Arliss, with Margaret Lockwood and James Mason. Nov. 15 at 2: *Brief Ecstasy* (Great Britain, 1937), dir. Edmond T. Greville; at 5: *Strange Boarders* (Great Britain, 1939), dir. Herbert Mason. Nov. 16 at 2: *The Man Who Knew Too Much* (Great Britain, 1934), dir. Alfred Hitchcock, with Edna Best; at 5: *The Lady Vanishes* (Great Britain, 1938), dir. Alfred Hitchcock, with Margaret Lockwood and Michael Redgrave. Nov. 17 at 6: Directors Guild of America Fiftieth Anniversary Tribute: Elaine May: *Mikey and Nicky* (1965), dir. May, with Peter Falk and John Cassavetes. Nov. 18 at 2:30: *A Matter of Life and Death/Stairway to Heaven* (Great Britain, 1946), dir. Michael Powell and Emeric Pressburger, with David Niven; at 6: *A Canterbury Tale* (Great Britain, 1944), dir. Michael Powell and Emeric Pressburger. **Titus Theater 2:** Nov. 13 at 3 & 6:30: What's Happening?: Tribute to the film music of Virgil Thomson: *The River* (1937), dir. Pare Lorentz, and *This Spanish Earth* (1937), dir. Joris Ivens. Nov. 14–Dec. 9: Recent Films From West Germany. Nov. 14 at 3: *40m² Deutschland* (West Germany, 1986), dir. Tefvik Başer; 6:30: *Der Rosenkönig* (West Germany, 1986), dir. Werner Schroeter, in several languages with no subtitles. Nov. 15 at 2:30: *Der Unbesiegbare* (West Germany, 1985), dir. Gustáv Hámos; 5:30: (See

Nov. 14 at 3). Nov. 16 at 2:30: *Was Geschah wirklich zwischen den Bildern?* (West Germany, 1985), dir. Werner Nekes; 5:30: (See Nov. 14 at 6:30). Nov. 17 at 2:30: (See Nov. 15 at 2:30); 6:30: Cineprobe: *Thirty Years Later* (1978), *Zeger's Note* (1984), and *Half Sister* (1985) by Abraham Ravett; Ravett present. Nov. 18 at 3: *Heilt Hitler!* (West Germany, 1986), dir. Herbert Achternbusch; 6:30: *Ein Virus kennt keine Moral* (West Germany, 1985), dir. Rosa von Praunheim.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Nov. 12–13 at 8, Nov. 14–15 at 8 & 10, Nov. 16 at 3, 5 & 7:15, Nov. 17–18 at 8: *Mona Lisa* (Great Britain, 1986), dir. Neil Jordan, with Bob Hoskins, Cathy Tyson, and Michael Caine.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Nov. 13 at noon: "Six American Families': *The Stephenses of Iowa* (1976), dir. Arthur Barron and Marc Obenhaus; at 6: Meet the Makers—Film: Leo Dratfield of Contemporary Films. Nov. 15–17: Dance of Camera Festival '86. Nov. 15 at 2:30, Nov. 16 at 2:30: videos. Nov. 17 at 6: Film: *Xidu* (1985), dir. Michelle Mahrer, *Routine Work* (1985–86), dir. Mike Crisp, and *Black and White* (1985), dir. Joshua Blum. Nov. 18 at noon: *Lost Horizon* (1937), dir. Frank Capra, with Ronald Colman; 2:30: *Stalker* (U.S.S.R., 1980), dir. Andrei Tarkovsky. At **Chatham Square Library, 33 E. B'way.** 925-8685 (Asian CineVision). Free. Nov. 12 at 4, Nov. 15 at 2:30: The Picture Train: Children's film series.

P.S. 1—46-01 21st St., Long Island City. (718) 784-2084. Free with museum adm. Nov. 15–16 at 1: Super 8 Classics: *She Had Her Gun All Ready* (1977) by Vivienne Dick, *Waiting for the Wind* (1981) by James Nares, and *Stella Maris* (1981) by John Jesurun. Thru Dec. 21: Wed.–Sun. 12–6: *The Monk,* a multichannel video installation by Kathryn High.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Nov. 11–13: The Work of Mura Dehn: *The Spirit Moves: A History of Black Social Dance on Film 1900–1986,* by Dehn, and *In a Jazz Way: A Portrait of Mura Dehn;* 5:40: *In a Jazz Way* and *The Spirit Moves,* Part 1; 7:40 (separate adm.): *The Spirit Moves,* Parts 2–4. Nov. 14–26, Tue.–Sun. at 6 & 8, Fri.–Sun. at 4: *Tricheurs* (France, 1984), dir. Barbet Schroeder. Thru Nov. 26, Tue.–Sun. at 10: *Mephisto* (Hungary–West Germany, 1981), dir. István Szabó, with Klaus Maria Brandauer. Public Service (free): Sat.–Sun. at 2: *I Promise to Remember Frankie Lymon and the Teenagers* (1985), dir. Joel Sucher and Steven Fischler, *The Flapper's Story* (1985), dir. Lauren Lazin, and *International Sweethearts of Rhythm* (1986), dir. Greta Schiller and Andrea Weiss.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. Nov. 16 at 1:30: *Translucent Appearances* (1975) and other films by Barry Gerson; Gerson present.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. New American Filmmakers. Thru Nov. 21: Images of Culture: The Films of Trinh T. Minh-ha: Tue. at 6:30, Wed.–Sat. at noon, Sun. at 1: *Reassemblage* (1982); Tue. at 2, Wed.-Sat. at 2:30, Sun. at 3:30: *Naked Spaces: Living Is Round* (1985). Thru Jan. 18, Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6: *Ohio at Giverny* (1983), a video installation by Mary Lucier.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000; Y-Charge: 996-1100. Adm. $9. From Script to Screen: Screenwriters on Screenwriting; moderated by Annette Insdorf: Nov. 13 at 8:15: *On Valentine's Day* (1986), dir. Ken Harrison, screenplay by Horton Foote; Foote present. Plays Into Film; moderated by *New York* Magazine critic John Leonard: Nov. 16 at 7:30: *The Sunshine Boys* (1975), dir. Herbert Ross, screenplay by Neil Simon from his play; Simon present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*The Color of Money.* #2—*52 Pick-Up.* #3—Thru Nov. 13: *Quiet Cool.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Children of a Lesser God.* #2—*Tough Guys.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Something Wild.* #2—*Peggy Sue Got Married.*

106. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. 901-3322. #1—*Quiet Cool.* #2—*52 Pick-Up.*

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Tai-Pan.* #2—*Something Wild.* #3—*52 Pick-Up.* #4—Thru Nov. 13: *Peggy Sue Got Married.* Beg. Nov. 14: *Streets of Gold.*

108. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Nov. 13: *Quiet Cool.* Beg. Nov. 14 (tent): *Streets of Gold.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Aliens; The Fly.* #2—*Trick or Treat.* #3—*Quiet Cool.* #4—*Soul Man.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Something Wild.* #2—*Vendetta.* #3—*Quiet Cool.* #4—*The Color of Money.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*The Color of Money.* #2—*Tai-Pan.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Nov. 13: *From Beyond.* Beg. Nov. 14: *Chopping Mall.* #2—*Jumpin' Jack Flash.* #3—*52 Pick-Up.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*"Crocodile" Dundee.* #2—*Tough Guys.* #3—*52 Pick-Up.* #4—*Half Moon Street.* #5—*Tai-Pan.* #6—*From Beyond.* #7—*Jumpin' Jack Flash.* #8—*The Color of Money.* #9—*Something Wild.* #10—*Soul Man.* #11—*Quiet Cool.* #12—*Trick or Treat.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Tai-Pan.* #2—*Something Wild.* #3—*Quiet Cool.* #4—*Peggy Sue Got Married.* #5—Thru Nov. 13: *Stand By Me.* Beg. Nov. 14: *Every Time We Say Goodbye.* #6—*The Color of Money.* #7—*Tough Guys.*

201. AVENUE U—Ave. U at E. 16th St. 645-3800. #1—*That's Life!* #2—*Blue Velvet.*

202. BENSON—86th St. at 20th Ave. 372-1617. #1—*Something Wild.* #2—*The Color of Money.*

204. BROOKLYN HEIGHTS—Henry St. at Orange St. 596-7070. #1—*Peggy Sue Got Married.* #2—*"Crocodile" Dundee.*

205. CANARSIE—Ave. L at E. 93rd St. 251-0700. #1—*Something Wild.* #2—*52 Pick-Up.* #3—*Soul Man.*

206. CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. *Trick or Treat; 52 Pick-Up.*

208. COMMODORE—B'way at Rodney St. 384-7259. #1—*Quiet Cool.* #2—*52 Pick-Up.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Soul Man.* #2—*52 Pick-Up.* #3—*"Crocodile" Dundee.* #4—Thru Nov. 13: *Children of a Lesser God.* Beg. Nov. 14: *Chopping Mall.* #5—Thru Nov. 13: *Vendetta.* Beg. Nov. 14: *Neon Maniacs.*

211. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.*

212. LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Aliens; The Fly.* #2—*Quiet Cool.* #3—*52 Pick-Up.* #4—*Soul Man.*

213. LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*"Crocodile" Dundee.* #2—*Quiet Cool.* #3—*Soul Man.*

214. MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Half Moon Street.* #2—Thru Nov. 13: *Peggy Sue Got Married.* Beg. Nov. 14: *Every Time We Say Goodbye.* #3—Thru Nov. 13: *Trick or Treat.* Beg. Nov. 14: *Streets of Gold.* #4—*Tai-Pan.*

215. OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Nov. 13: *Quiet Cool.* Beg. Nov. 14: *Every Time We Say Goodbye.* #2—*Tai-Pan.* #3—*52 Pick-Up.* #4—*Something Wild.* #5—Thru Nov. 13: *Peggy Sue Got Married.* Beg. Nov. 14: *Neon Maniacs.* #6—*The Color of Money.*

216. PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Wild Child.* #2—*"Crocodile" Dundee.*

217. RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1— *Tai-Pan.* #2—Thru Nov. 13: *Vendetta.* Beg. Nov. 14: *Streets of Gold.* #3—*Quiet Cool.* #4—*52 Pick-Up.* #5—*Soul Man.*

218. RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*52 Pick-Up.* #2—*Jumpin' Jack Flash.* #3—*Quiet Cool.* #4—*Soul Man.*

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219. RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Tai-Pan.* #2—*Peggy Sue Got Married.* #3—*Jumpin' Jack Flash.* #4—*The Color of Money.*

220. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*52 Pick-Up.* #2—*Soul Man.* #3—*Half Moon Street.* #4—*Tough Guys.* #5—*Something Wild.*

221. WALKER—18th Ave. at 64th St. 232-4500. #1—*Tough Guys.* #2—Thru Nov. 13: *Jumpin' Jack Flash.* Beg. Nov. 14: *Neon Maniacs.* #3—Thru Nov. 13: *Vendetta.* Beg. Nov. 14: *Chopping Mall.* #4—*52 Pick-Up.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—545-9470. #1—Thru Nov. 13: *Jumpin' Jack Flash.* Beg. Nov. 14: *Streets of Gold.* #2—*The Color of Money.* #3—*Tai-Pan.* #4—*52 Pick-Up.* #5—Thru Nov. 13: *Vendetta.* Beg. Nov. 14: *Chopping Mall.* #6—*Peggy Sue Got Married.*

301. BAYSIDE—LOEWS BAY TERRACE—428-4040. #1—*Soul Man.* #2—*"Crocodile" Dundee.*

302. BAYSIDE—MOVIES AT BAYSIDE—225-7711. #1—*The Color of Money.* #2—*Half Moon Street.* #3—*Tai-Pan.* #4—*Tough Guys.*

304. DOUGLASTON—MOVIEWORLD—423-7200. #1—*Something Wild.* #2—*The Color of Money.* #3—*Tough Guys.* #4—*Tai-Pan.* #5—*Half Moon Street.* #6—Thru Nov. 13: *Stand By Me.* Beg. Nov. 14 (tent): *Streets of Gold.* #7—*Jumpin' Jack Flash.*

305. ELMHURST—LOEWS ELMWOOD—429-4770. #1—*Quiet Cool.* #2—*Soul Man.*

306. FLUSHING—PARSONS—591-8555. #1—*Tai-Pan.* #2—*Something Wild.* #3—*Soul Man.* #4—*Tough Guys.*

307. FLUSHING—UA QUARTET—359-6777. #1—*Something Wild.* #2—*52 Pick-Up.* #3—*Peggy Sue Got Married.* #4—Thru Nov. 13: *Jumpin' Jack Flash.* Beg. Nov. 14: *Streets of Gold.*

308. FLUSHING—UTOPIA—454-2323. #1—*The Color of Money.* #2—*That's Life!*

309. FOREST HILLS—CINEMART—261-2244. #1—*Children of a Lesser God.* #2—*Stand By Me.*

310. FOREST HILLS—CONTINENTAL—544-1020. #1—Thru Nov. 13: *Tough Guys.* Beg. Nov. 14: *Every Time We Say Goodbye.* #2—*Half Moon Street.* #3—*The Color of Money.*

311. FOREST HILLS—FOREST HILLS—261-7866. #1—*Something Wild.* #2—*Tai-Pan.*

312. FOREST HILLS—LOEWS TRYLON—459-8944. *"Crocodile" Dundee.*

313. FOREST HILLS—MIDWAY—261-8572. #1—*Peggy Sue Got Married.* #2—*52 Pick-Up.* #3—Thru Nov. 13: *Jumpin' Jack Flash.* Beg. Nov. 14: *Streets of Gold.* #4—Thru Nov. 13: *From Beyond.* Beg. Nov. 14 (tent): *Chopping Mall.*

314. FRESH MEADOWS—CINEMA CITY—357-9100. #1—*52 Pick-Up.* #2—*Something Wild.* #3—*Tai-Pan.* #4—*Half Moon Street.* #5—*The Color of Money.*

315. FRESH MEADOWS—RKO MEADOWS—454-6800. #1—*Peggy Sue Got Married.* #2—*Children of a Lesser God.*

317. JACKSON HEIGHTS—COLONY—478-6777. #1—*The Color of Money.* #2—*Something Wild.*

318. JACKSON HEIGHTS—JACKSON—335-0242. #1—*Soul Man.* #2—*Tai-Pan.* #3—Thru Nov. 13: *Quiet Cool.* Beg. Nov. 14: *Streets of Gold.*

319. KEW GARDENS HILLS—MAIN STREET—268-3636. #1—Thru Nov. 13: *Stand By Me.* #2—*"Crocodile" Dundee.*

320. OZONE PARK—CROSSBAY—848-1738. #1—*The Color of Money.* #2—*52 Pick-Up.*

323. SUNNYSIDE—CENTER—784-3050. #1—*Something Wild.* #2—*The Color of Money.* #4—*Peggy Sue Got Married.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*"Crocodile" Dundee.* #2—Program unavailable.

401. NEW DORP—HYLAN—351-6601. #1—*Soul Man.* #2—*Something Wild.*

402. NEW DORP—LANE—351-2110. *52 Pick-Up.*

403. NEW DORP—RAE—979-0444. #1—*Peggy Sue Got Married.* #2—Thru Nov. 13: *Quiet Cool.* Beg. Nov. 14: *Every Time We Say Goodbye.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Half Moon Street.* #2—*The Color of Money.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Thru Nov. 13: *The Color of Money.* Beg. Nov. 14: *Streets of Gold.* #2— *52 Pick-Up.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Something Wild.* #2—*52 Pick-Up.*

501. BELLMORE—MOVIES—783-7200. *Stand By Me.*

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Something Wild.* #2—Thru Nov. 13: *Tough Guys.* Beg. Nov. 14: *Streets of Gold.* #3—*52 Pick-Up.* #4—*Tai-Pan.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*The Color of Money.* #2—*Peggy Sue Got Married.* #3—*Tough Guys.* #4—Thru Nov. 13: *Soul Man.* Beg. Nov. 14: *Streets of Gold.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—*Half Moon Street.* #4—*Children of a Lesser God.*

506. GREAT NECK—SQUIRE—466-2020. #1—*The Color of Money.* #2—*Tai-Pan.* #3—Thru Nov. 13: *Children of a Lesser God.* Beg. Nov. 14: *Streets of Gold.*

507. HEWLETT—RKO—791-6768. *Top Gun.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Nov. 13: *Tough Guys.* Beg. Nov. 14: *52 Pick-Up.* #2—*Something Wild.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*Children of a Lesser God.* #2—*Quiet Cool.* #3—Thru Nov. 13: *Top Gun.* Beg. Nov. 14: *Every Time We Say Goodbye.* #4—*Tai-Pan.* #5—*Jumpin' Jack Flash.* #6—*"Crocodile" Dundee.*

510. LAWRENCE—RKO—371-0203. #1—*52 Pick-Up.* #2—*Soul Man.* #3—*The Color of Money.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—*Stand By Me.* #2—Thru Nov. 13: *That's Life!* Beg. Nov. 14: *Children of a Lesser God.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*The Color of Money.* #2—*"Crocodile" Dundee.* #3—*Quiet Cool.* #4—*Soul Man.* #5—*Peggy Sue Got Married.* #6—*Nobody's Fool.*

513. LONG BEACH—PARK AVENUE—432-0576. Thru Nov. 13: *Jumpin' Jack Flash.* Beg. Nov. 14 (tent): *Stand By Me.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*Something Wild.* #2—*Peggy Sue Got Married.* #3—*52 Pick-Up.* #4—Thru Nov. 13: *Tough Guys.* Beg. Nov. 14: *Streets of Gold.*

516. MALVERNE—TWIN—599-6966. #1—*Stand By Me.* #2—Thru Nov. 13: *That's Life!* Beg. Nov. 14 (tent): *Tough Guys.*

517. MANHASSET—MANHASSET—627-7887. #1—*Peggy Sue Got Married.* #2—*"Crocodile" Dundee.* #3—*52 Pick-Up.*

518. MASSAPEQUA—PEQUA—799-6464. *The Color of Money.*

519. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*52 Pick-Up.* #2—*Soul Man.* #3—*Peggy Sue Got Married.* #4—*Tai-Pan.* #5—Thru Nov. 13: *From Beyond.* Beg. Nov. 14: *Every Time We Say Goodbye.* #6—*"Crocodile" Dundee.* #7—Thru Nov. 13: *Jumpin' Jack Flash.* Beg. Nov. 14: *Neon Maniacs.* #8—Thru Nov. 13: *Tough Guys.* Beg. Nov. 14: *Streets of Gold.* #9—Thru Nov. 13: *Vendetta.* Beg. Nov. 14: *Chopping Mall.*

521. NEW HYDE PARK—HERRICKS—747-0555. #1—*Something Wild.* #2—*Tai-Pan.*

522. OCEANSIDE—OCEANSIDE—536-7565. #1—Program unavailable. #2—*Stand By Me.*

524. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Stand By Me.* #2—*Something Wild.*

525. PORT WASHINGTON—MOVIES—944-6200. #1—*Tai-Pan.* #2—*Something Wild.* #3—*Top Gun.* #4—*Soul Man.*

526. **ROCKVILLE CENTRE—RKO FANTASY**—764-8000. *"Crocodile" Dundee.*

527. **ROCKVILLE CENTRE—RKO TWIN**—678-3121. #1—*Quiet Cool.* #2—*Tai-Pan.*

528. **ROSLYN—ROSLYN**—621-8488. #1—*Tough Guys.* #2—*Stand By Me.*

529. **SYOSSET—SYOSSET**—921-5810. #1—*Half Moon Street.* #2—*Peggy Sue Got Married.* #3—Thru Nov. 13: *52 Pick-Up.* Beg. Nov. 14: *Streets of Gold.*

530. **SYOSSET—UA CINEMA 150**—364-0700. *The Color of Money.*

531. **VALLEY STREAM—RKO GREEN ACRES**—561-2100. #1—*Half Moon Street.* #2—*Peggy Sue Got Married.* #3—*Jumpin' Jack Flash.*

532. **VALLEY STREAM—SUNRISE**—825-5700. #1—*Soul Man.* #2—*From Beyond.* #3—*Nobody's Fool.* #4—*Something Wild.* #5—*52 Pick-Up.* #6—*Tai-Pan.* #7—*Quiet Cool.* #8—*The Color of Money.* #9—*Tough Guys.* #10—*Trick or Treat.* #11—*She's Gotta Have It.* #12—*"Crocodile" Dundee.*

533. **WANTAGH—RKO**—781-6969. *Top Gun.*

534. **WESTBURY—DRIVE-IN**—334-3400. #1—Thru Nov. 13: *52 Pick-Up.* Beg. Nov. 14: *Streets of Gold.* #2—*Soul Man.* #3—Thru Nov. 13: *Vendetta.* Beg. Nov. 14: *Neon Maniacs.*

535. **WESTBURY—WESTBURY**—333-1911. #1—*Yolanta.* #2—*Otello.* #3—*Tough Guys.*

Suffolk County

600. **BABYLON—BABYLON**—669-3399. #1—Thru Nov. 13: *Tough Guys.* Beg. Nov. 14: *Streets of Gold.* #2—*Tai-Pan.* #3—*Something Wild.*

602. **BABYLON—SOUTH BAY**—587-7676. #1—*Children of a Lesser God.* #2—*The Color of Money.* #3—*52 Pick-Up.*

603. **BAY SHORE—CINEMA**—665-1722. *Peggy Sue Got Married.*

604. **BAY SHORE—LOEWS SOUTH SHORE MALL**—666-4000. #1—*"Crocodile" Dundee.* #2—*Soul Man.*

605. **BAY SHORE—SUNRISE DRIVE-IN**—665-1111. #1—Theater closes Nov. 13th for the season. Thru Nov. 13: *Vendetta; From Beyond.* #2—Thru Nov. 13: *Jumpin' Jack Flash; Wise Guys.*

606. **BRENTWOOD—BRENTWOOD**—273-3900. Thru Nov. 13: *Trick or Treat.* Beg. Nov. 14: *From Beyond.*

607. **BROOKHAVEN—MULTIPLEX**—289-8900. #1—*Half Moon Street.* #2—*The Color of Money.* #3—*Something Wild.* #4—*Soul Man.* #5—*Tough Guys.* #6—*Nobody's Fool.* #7—*"Crocodile" Dundee.* #8—*52 Pick-Up.* #9—*Quiet Cool.* #10—*Children of a Lesser God.* #11—*Tai-Pan.* #12—*Jumpin' Jack Flash.*

609. **COMMACK—MULTIPLEX**—462-6953. #1—*Tai-Pan.* #2—*Soul Man.* #3—*Jumpin' Jack Flash.* #4—*The Color of Money.* #5—*"Crocodile" Dundee.* #6—*Half Moon Street.* #7—*Children of a Lesser God.* #8—*Tough Guys.* #9—*52 Pick-Up.* #10—*Something Wild.*

610. **COMMACK—RKO**—499-4545. #1—*Peggy Sue Got Married.* #2—Program unavailable.

611. **CORAM—PINE**—698-6442. #1—*Something Wild.* #2—*Top Gun.* #3—*Tough Guys.* #4—*Jumpin' Jack Flash.*

612. **CORAM—THE MOVIES AT CORAM**—736-6200. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—Thru Nov. 13: *"Crocodile" Dundee.* Beg. Nov. 14: *Streets of Gold.* #4—*Tai-Pan.* #5—*Something Wild.* #6—*Something Wild.* #7—*52 Pick-Up.* #8—*Soul Man.*

613. **EAST HAMPTON—CINEMAS**—324-0448. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—*Something Wild.* #4—*Half Moon Street.* #5—Thru Nov. 13: *Children of a Lesser God.* Beg. Nov. 14: *Tai-Pan.*

614. **ELWOOD—ELWOOD**—499-7800. #1—*Children of a Lesser God.* #2—*Stand By Me.*

618. **HUNTINGTON—RKO SHORE**—421-5200. #1—*Peggy Sue Got Married.* #2—*"Crocodile" Dundee.* #3—*52 Pick-Up.* #4—*Something Wild.*

619. **HUNTINGTON—RKO WHITMAN**—423-1300. *The Color of Money.*

620. **ISLIP—ISLIP**—581-5200. #1—*Quiet Cool.* #2—*Tough Guys.* #3—*52 Pick-Up.*

621. **LAKE GROVE—RKO SMITH HAVEN MALL**—724-9550. *The Color of Money.*

623. **LINDENHURST—LINDENHURST**—888-5400. Thru Nov. 13: *Ruthless People.* Beg. Nov. 14: *Stand By Me.*

624. **MATTITUCK—MATTITUCK**—298-4405. #1—*Peggy Sue Got Married.* #2—*Tai-Pan.* #3—*Something Wild.* #4—*"Crocodile" Dundee.* #5—*Stand By Me.*

626. **NORTHPORT—NORTHPORT**—261-8600. Thru Nov. 13: *That's Life!* Beg. Nov. 14: *Stand By Me.*

627. **OAKDALE—OAKDALE**—589-8118. Thru Nov. 13: *Tough Guys.* Beg. Nov. 14 (tent): *Stand By Me.*

628. **PATCHOGUE—TRIPLEX**—475-0601. #1—Thru Nov. 13: *Peggy Sue Got Married.* Beg. Nov. 14: *Streets of Gold.* #2—*The Color of Money.* #3—*Something Wild.*

630. **PORT JEFFERSON—MINI EAST**—928-6555. *"Crocodile" Dundee.* **WEST**—Thru Nov. 13: *Stand By Me.* Beg. Nov. 14: *Every Time We Say Goodbye.*

631. **RIVERHEAD—SUFFOLK**—727-3133. *Jumpin' Jack Flash.*

633. **SAG HARBOR—SAG HARBOR**—725-0010. Thru Nov. 13: *Next Summer.* Beg. Nov. 14: *Otello.*

634. **SAYVILLE—SAYVILLE**—589-0232. #1—*Peggy Sue Got Married.* #2—*Something Wild.* #3—*"Crocodile" Dundee.*

636. **SMITHTOWN—SMITHTOWN**—265-1551. Thru Nov. 13: *52 Pick-Up.* Beg. Nov. 14: *Streets of Gold.*

637. **SOUTHAMPTON—SOUTHAMPTON**—283-1300. #1—Thru Nov. 13: *52 Pick-Up.* Beg. Nov. 14: *Every Time We Say Goodbye.* #2—*"Crocodile" Dundee.* #3—*Children of a Lesser God.*

638. **STONY BROOK—LOEWS**—751-2300. #1—*Peggy Sue Got Married.* #2—*Soul Man.* #3—*"Crocodile" Dundee.*

639. **WEST ISLIP—TWIN**—669-2626. #1—Thru Nov. 13: *Jumpin' Jack Flash.* Beg. Nov. 14 (tent): *Tough Guys.* #2—*Stand By Me.*

640. **WESTHAMPTON—HAMPTON ARTS**—288-2600. #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.*

641. **WESTHAMPTON—WESTHAMPTON**—288-1500. Thru Nov. 13: *Tai-Pan.* Beg. Nov. 14: *Streets of Gold.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—234-7300. #1—*The Color of Money.* #2—*"Crocodile" Dundee.*

701. **BEDFORD VILLAGE—CINEMA 22**—234-9577. *Children of a Lesser God.*

702. **BRONXVILLE—BRONXVILLE**—961-4030. #1—*52 Pick-Up.* #2—Thru Nov. 13: *Stand By Me.* Beg. Nov. 14: *Every Time We Say Goodbye.* #3—*Top Gun.*

703. **GREENBURGH—CINEMA 100**—946-4680. #1—*Peggy Sue Got Married.* #2—*Something Wild.*

704. **HARRISON—CINEMA**—835-9800. *That's Life!*

705. **HARTSDALE—CINEMA**—428-2200. #1—*Stand By Me.* #2—*Soul Man.* #3—*Tai-Pan.* #4—Thru Nov. 13: *Children of a Lesser God.* Beg. Nov. 14: *Streets of Gold.*

706. **LARCHMONT—PLAYHOUSE**—834-3001. *The Color of Money.*

707. **MAMARONECK—PLAYHOUSE**—698-2200. #1—*Something Wild.* #2—*Peggy Sue Got Married.* #3—*Tai-Pan.* #4—Thru Nov. 13: *Tough Guys.* Beg. Nov. 14: *Streets of Gold.*

708. **MOUNT KISCO—MOUNT KISCO**—666-6900. #1—*Stand By Me.* #2—Thru Nov. 13: *52 Pick-Up.* Beg. Nov. 14: *Every Time We Say Goodbye.* #3—*Tai-Pan.* #4—*Something Wild.* #5—*Peggy Sue Got Married.*

709. **MOUNT VERNON—PARKWAY**—664-3311. Thru Nov. 13: *That's Life!* Beg. Nov. 14 (tent): *Tough Guys.*

710. **NEW ROCHELLE—RKO PROCTORS**—632-1100. #1—*Soul Man.* #2—*52 Pick-Up.*

711. **NEW ROCHELLE—TOWN**—632-9700. *"Crocodile" Dundee.*

712. **OSSINING—ARCADIAN**—941-5200. #1—*Something Wild.* #2—*Jumpin' Jack Flash.* #3—*The Color of Money.*

713. **PEEKSKILL—BEACH**—737-6262. #1—*Something Wild.* #2—*Peggy Sue Got Married.* #3—*Tai-Pan.* #4—*52 Pick-Up.*

714. **PEEKSKILL—WESTCHESTER MALL**—528-8822. #1—Thru Nov. 13: *Quiet Cool.* #2—*"Crocodile" Dundee.* #3—*Children of a Lesser God.* #4—*The Color of Money.*

715. **PELHAM—PICTURE HOUSE**—738-3160. *That's Life!*

716. **PLEASANTVILLE—ROME**—769-0720. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.*

717. **RYE—RYE RIDGE**—939-8177. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.*

718. **SCARSDALE—FINE ARTS**—723-6699. Thru Nov. 13: *Nobody's Fool.*

719. **SCARSDALE—PLAZA**—725-0078. Program unavailable.

720. **WHITE PLAINS—GALLERIA**—997-8198. #1—*Quiet Cool.* #2—*"Crocodile" Dundee.*

721. **YONKERS—CENTRAL PLAZA**—793-3232. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—*The Color of Money.* #4—*Half Moon Street.*

722. **YONKERS—MOVIELAND**—793-0002. #1—*Something Wild.* #2—Thru Nov. 13: *True Stories.* Beg. Nov. 14: *Streets of Gold.* #3—*Children of a Lesser God.* #4—*"Crocodile" Dundee.* #5—*Tai-Pan.* #6—*Tough Guys.*

724. **YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—245-1500. #1—Thru Nov. 13: *Top Gun.* Beg. Nov. 14: *Every Time We Say Goodbye.* #2—*Soul Man.* #3—*Tai-Pan.* #4—*52 Pick-Up.* #5—Thru Nov. 13: *Tough Guys.* Beg. Nov. 14: *Streets of Gold.* #6—*Something Wild.* #7—*Peggy Sue Got Married.*

725. **YORKTOWN HEIGHTS—TRIANGLE**—245-8850. #1—Thru Nov. 13: *Stand By Me.* #2—Thru Nov. 13: *Jumpin' Jack Flash.*

Rockland County

752. **NANUET—MALL**—623-6336. *Quiet Cool.*

753. **NANUET—ROUTE 59**—623-3355. *Something Wild.*

754. **NANUET—RKO MOVIES**—623-0211. #1—*The Color of Money.* #2—*Tai-Pan.* #3—*Soul Man.* #4—*52 Pick-Up.* #5—*Peggy Sue Got Married.*

755. **NEW CITY—TOWN**—634-5100. #1—*"Crocodile" Dundee.* #2—*Half Moon Street.*

756. **NEW CITY—UA CINEMA 304**—634-8200. #1—*Something Wild.* #2—Thru Nov. 13: *Jumpin' Jack Flash.* Beg. Nov. 14: *Streets of Gold.*

757. **NYACK—CINEMA EAST**—358-6631. Thru Nov. 13: *Children of a Lesser God.* Beg. Nov. 14: *Nobody's Fool.*

759. **PEARL RIVER—CENTRAL**—735-2530. #1—*"Crocodile" Dundee.* #2—Thru Nov. 13: *Soul Man.* Beg. Nov. 14: *Children of a Lesser God.*

760. **PEARL RIVER—PEARL RIVER**—735-6500. *The Color of Money.*

761. **SPRING VALLEY—CINEMA 45**—352-1445. Thru Nov. 13: *Nobody's Fool.* Beg. Nov. 14: *Every Time We Say Goodbye.*

762. **SPRING VALLEY—PIX**—425-6902. #1—*Children of a Lesser God.* #2—*Tai-Pan.*

763. **STONY POINT—9 W CINEMA**—942-0303. *Quiet Cool.*

764. **SUFFERN—LAFAYETTE**—357-6030. *Peggy Sue Got Married.*

765. **WEST HAVERSTRAW—PLAZA**—947-2220. *Stand By Me.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. **BROOKFIELD—FINE ARTS**—775-0070. #1—*Something Wild.* #2—*Soul Man.*

801. **DANBURY—CINE**—743-2200. #1—*The Color of Money.* #2—*"Crocodile" Dundee.* #3—*Children of a Lesser God.*

802. **DANBURY—CINEMA**—748-2923. #1—*Nobody's Fool.* #2—*Peggy Sue Got Married.*

803. **DANBURY—PALACE**—748-7496. #1—*Tai-Pan.* #2—*52 Pick-Up.* #3—Thru Nov. 13: *Quiet Cool.* Beg. Nov. 14 (tent): *Streets of Gold.*

805. **FAIRFIELD—COMMUNITY**—255-6555. #1—*Soul Man.* #2—*Jumpin' Jack Flash.*

806. **FAIRFIELD—COUNTY**—334-1411. *52 Pick-Up.*

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MOVIES

807. GREENWICH—CINEMA—869-6030. #1—*Something Wild.* #2—*She's Gotta Have It.*

808. GREENWICH—PLAZA—869-4030. #1—*Half Moon Street.* #2—*Children of a Lesser God.* #3—Thru Nov. 13: *Soul Man.* Beg. Nov. 14 (tent): *Soul Man.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*The Color of Money.* #2—*Peggy Sue Got Married.*

810. NORWALK—CINEMA—838-4504. #1—*Soul Man.* #2—*52 Pick-Up.*

811. NORWALK—NORWALK—866-9202. *Quiet Cool.*

812. RIDGEFIELD—CINEMA—438-3338. #1—*Tough Guys.* #2—*Stand By Me; The Great Mouse Detective.*

813. SOUTH NORWALK—SONO—866-9202. Thru Nov. 14: *Blue Velvet.* Nov. 15–29: *A Room With a View.*

814. SPRINGDALE—STATE—325-0250.Program unavailable.

815. STAMFORD—AVON—324-9205. #1—*52 Pick-Up.* #2—Thru Nov. 13: *Quiet Cool.* Beg. Nov. 14: *Streets of Gold.*

816. STAMFORD—CINEMA—324-3100. #1—*"Crocodile" Dundee.* #2—*Peggy Sue Got Married.* #3—*Nobody's Fool.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*The Color of Money.* #2—*Tai-Pan.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*"Crocodile" Dundee.* #2—*The Color of Money.* #3—*Children of a Lesser God.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Half Moon Street.* #2—*The Color of Money.* #3—227-9619. *"Crocodile" Dundee.* #4—226-6666. *Peggy Sue Got Married.*

820. WESTPORT—POST—227-0500. *Something Wild.*

821. WILTON—CINEMA—762-5678. *Tai-Pan.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru Nov. 13: *Quiet Cool.* Beg. Nov. 14 (tent): *Peggy Sue Got Married.* #2—*Stand By Me.* #3—*Running Scared.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Jumpin' Jack Flash.* #2—*"Crocodile" Dundee.*

903. JERSEY CITY—STATE—653-5200. #1—*52 Pick-Up.* #2—Thru Nov. 13: *Vendetta.* Beg. Nov. 14: *Chopping Mall.* #3—Thru Nov. 13: *Aliens; The Fly.* Beg. Nov. 14: *Streets of Gold.* #4—*Soul Man.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Quiet Cool.* #2—*Tai-Pan.* #3—*Jumpin' Jack Flash.* #4—*Soul Man.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Something Wild.* #2—*"Crocodile" Dundee.* #3—*Nobody's Fool.* #4—*The Color of Money.* #5—*Half Moon Street.* #6—*Peggy Sue Got Married.*

906. UNION CITY—SUMMIT—865-4120. Spanish films.

907. WEST NEW YORK—MAYFAIR—865-2010. *Friday the Thirteenth, Part VI; From Beyond.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Jumpin' Jack Flash.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Quiet Cool.* #2—*Soul Man.*

912. CEDAR GROVE—CINEMA 23—239-1462. *52 Pick-Up.*

913. IRVINGTON—CASTLE—372-9324. #1—*She's Gotta Have It.* #2—*Soul Man.*

914. LIVINGSTON—COLONY—992-0800. *Something Wild.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *The Color of Money.*

916. MILLBURN—RKO—376-0800. #1—*Peggy Sue Got Married.* #2—*Something Wild.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*The Color of Money.* #2—*Stand By Me.* #3—*Tough Guys.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Trick or Treat.* #2—*Gotta Have It.* #3—*Aliens; The Fly.*

919. NUTLEY—FRANKLIN—667-1777. #1—*52 Pick-Up.* #2— *Something Wild.* #3—*"Crocodile" Dundee.* #4—*Stand By Me.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Something Wild.* #2—*Peggy Sue Got Married.* #3—*Jumpin' Jack Flash.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—*"Crocodile" Dundee.* #2—Thru Nov. 13: *Children of a Lesser God.* Beg. Nov. 14: *Streets of Gold.* #3—*Tai-Pan.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Tent.: *Nothing in Common.*

931. CRANFORD—RKO—276-9120. #1—*"Crocodile" Dundee.* #2—*52 Pick-Up.*

932. ELIZABETH—ELMORA—352-3483. *52 Pick-Up.*

933. LINDEN—QUAD—925-9787. #1—Reopening Nov. 14.

935. UNION—FIVE POINTS—964-3466. #1—*52 Pick-Up.* #2—*Soul Man.*

936. UNION—LOST PICTURE SHOW—964-4497. *That's Life!*

937. UNION—RKO—686-4373. #1—*The Color of Money.* #2—*Quiet Cool.*

938. WESTFIELD—RIALTO—232-1288. #1—*Half Moon Street.* #2—*Peggy Sue Got Married.* #3—Thru Nov. 13: *Jumpin' Jack Flash.* Beg. Nov. 14: *Streets of Gold.*

939. WESTFIELD—TWIN—654-4720. #1— *Something Wild.* #2— *Tai-Pan.* #3—*Top Gun.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Quiet Cool.*

951. CLOSTER—CLOSTER—768-8800. *"Crocodile" Dundee.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Something Wild.* #2—*Quiet Cool.* #3—*The Color of Money.* #4—*Peggy Sue Got Married.*

953. EMERSON—TOWN—261-1000. #1—*Peggy Sue Got Married.* #2—*Tai-Pan.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Top Gun.* #2—Thru Nov. 13: *Vendetta.* Beg. Nov. 14: *Chopping Mall.*

955. FAIRVIEW—TWIN—941-2424. #1—*Tai-Pan.* #2—*Soul Man.*

956. FORT LEE—LINWOOD—944-6900. #1—*52 Pick-Up.* #2—Thru Nov. 13: *Children of a Lesser God.* Beg. Nov. 14: *Streets of Gold.*

957. FORT LEE—SHARON—224-0202. #1—*Otello.* #2—*"Crocodile" Dundee.*

958. OAKLAND—TWIN—337-4478. #1—*52 Pick-Up.* #2—*Stand By Me.*

959. PARAMUS—CINEMA 35—845-5070. *The Name of the Rose.*

961. PARAMUS—RKO BERGEN MALL—845-4449. *Nobody's Fool.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*The Color of Money.* #2—*Quiet Cool.* #3—*52 Pick-Up.* #4—*Tai-Pan.* #5—*Children of a Lesser God.* #6—*"Crocodile" Dundee.* #7—*Half Moon Street.* #8—*Stand By Me.* #9—*Something Wild.*# #10—*Tough Guys.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—*Jumpin' Jack Flash.* #2—*Soul Man.* #3—*Peggy Sue Got Married.*

964. RAMSEY—CINEMA—825-2090. *The Color of Money.*

966. RIDGEFIELD PARK—RIALTO—641-0617. *Top Gun; That's Life!*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—*"Crocodile" Dundee.* #4—*Tai-Pan.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*Jumpin' Jack Flash.* #2—*Top Gun.*

969. TEANECK—MOVIE CITY—836-3334. #1—*Trick or Treat.* #2—*Top Gun.* #3—*Nothing in Common.* #4—*Deadly Friend.*

971. WASHINGTON TOWNSHIP—CINEMA—666-2221. Theater closed.

972. WESTWOOD—PASCACK— 664-3200. #1—*52 Pick-Up.* #2—*Something Wild.* #3—Thru Nov. 13: *Soul Man.* Beg. Nov. 14: *Streets of Gold.* #4—*The Color of Money.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALIENS—(2 hr. 17 min., '86) Not as scary as the original 1979 *Alien* (without the *s*), a gruesome horror film posing as science fiction, this one's a World War II platoon movie that, again, is posing as science fiction, but it's a lot of fun. The ace action director James Cameron (*The Terminator*) is less interested in going "Boo!" than in teaching us how to survive. The monsters—you know, octopus legs, hissing teeth, steaming white gunk—still drop out of the ceiling, or, incubating in someone's belly, rip through the skin from inside. But this time the Space Marines have landed. Led by Sigourney Weaver (the sole survivor in the original), they burn, blast, and blow away hundreds of the fiends. Cameron has kept the original film's wet, black, IRT-at-midnight look, but he's put a lot more movement into the carnage and stalking. Cameron's work has an explosive force; he's like a gleeful kid bashing things together. With Michael Biehn. (July 28, 1986) R. **33, 109, 212, 321, 903, 918**

BETTY BLUE—(2 hr., '86) In French, Eng. subtitles. Reviewed in this issue. **56**

★ **BLUE VELVET**—(2 hr., '86) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by insinuating himself into the apartment of a trashy nightclub singer, Dorothy (Isabella Rossellini). An extraordinarily disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. Dorothy is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling in love with a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. This moral primitivism isn't religious, but finds expression instead in a visual scheme derived from avant-garde culture. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **5, 33, 52, 87, 201, 813**

CHILDREN OF A LESSER GOD—(1 hr. 89 min., '86) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (Nov. 3, 1986) R. **64, 80, 103, 210, 211, 309, 315, 505, 506, 509, 511, 602, 607, 609, 613, 614, 637, 640, 701, 705, 714, 716, 717, 722, 757, 759, 762, 801, 808, 818, 921, 956, 962**

★ **THE COLOR OF MONEY**—(1 hr. 87 min., '86) Martin Scorsese and screenwriter Richard Price pick up the character of Fast Eddie Felson (Paul Newman), the hero of *The Hustler*, 28 years later. Eddie has become a prosperous, though bored and cynical, Chicago liquor salesman. When he spots the young nine-ball hotshot Vincent (Tom Cruise), he decides to make the kid into a protégé and a great hustler. Vincent has a winner's instincts, but to hustle, you have to lose often enough to sucker money onto the table. Using charm and flattery, Eddie takes over the Vincent's life and gets the kid's hard-nosed girlfriend (Mary Elizabeth Mastrantonio) to help him. Scorsese's direction, less anguished and soulful than in his earlier work, is nevertheless incisive, and Richard Price's hard-boiled patter has the gleeful emphasis on faking as a professional calling that David Mamet brought to *Glengarry Glen Ross*. The first two thirds of the picture move along with exhilarating speed and power, yet after a while, it begins to feel thin and a little repetitive. When Fast Eddie grows disgusted with hustling and prepares to be a winner, the irony seems missing, as if Sylvester Stallone had dictated the ending. Music by Robbie Robertson. Cinematography by Michael Ballhaus. (Oct. 27, 1986) R. **20, 22, 34, 54, 84, 100, 110, 111, 113, 200, 202, 215, 219, 300, 302, 304, 308, 310, 314, 317, 320, 323, 404, 405, 504, 505, 506, 510, 512, 518, 530, 532, 602, 607, 609, 612, 613, 619, 621, 628, 700, 706, 712, 714, 721, 754, 760, 801, 809, 817, 818, 819, 915, 917, 937, 952, 962, 964, 967, 972**

"CROCODILE" DUNDEE—(1 hr. 38 min., '86) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski, Mark Blum, John Meillon, David Gulpilil, and Michael Lombard. Screenplay by Hogan, John Cornell, and Ken Shadie; story by Hogan. Dir. Peter Faiman. PG-13. **25, 31, 67, 85, 113, 204, 210, 211, 213, 216, 301, 312, 319, 400, 509, 512, 517, 519, 526, 532, 604, 607, 609, 612, 618, 624, 630, 634, 637, 638, 640, 700, 711, 714, 716, 717, 720, 722, 755, 759, 801, 816, 818, 819, 901, 905, 919, 921, 931, 951, 957, 962, 967**

DEAD END KIDS: A STORY OF NUCLEAR POWER—(1 hr. 30 min., '86) A kaleidoscopic view of mankind's attempt to transform the world through technology. A production of the Mabou Mines theatrical company, based on the play. Music by David Byrne and Philip Glass. Written and directed by JoAnne Akalaitis. **1**

DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min., Canada, '86) A group of French Canadian men and women fight out their version of the battle of the sexes. Dir. Denys Arcand. R. **51**

★ **DOWN BY LAW**—(1 hr. 47 min., '86) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip, and a testament to the man who connects: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **10, 11, 82**

DUST—(1 hr. 27 min., '86) A sexually frustrated young white woman on an isolated South African farm puts an end to her father's tyranny and tries to establish a racially equal community. With Jane Birkin, Trevor Howard, John Matshikiza, and Nadine Uwampa. Directed and written for the screen by Marion Hansel, based on the novel *In the Heart of the Country*, by J. M. Coetzee. **1**

EVERY TIME WE SAY GOODBYE—(1 hr. 30 min. (tent.), '86) In 1942, a young American pilot (Tom Hanks) falls in love with a beautiful, traditional Jewish girl (Cristina Marsillach). At first, she resists his advances, but then defies her family by waiting for her true love. Dir. Moshe Mizrahi. PG-13 **32, 61, 200, 214, 215, 310, 403, 519, 630, 637, 702, 708, 724, 761**

52 PICK-UP—(1 hr. 47 min., '86) The life of a married man who has had a brief affair turns into a dangerous struggle against blackmailers. With Roy Scheider and Ann-Margret, Clarence Williams III, and Vanity. Screenplay by John Steppling and Elmore Leonard, based on Leonard's novel. Dir. John Frankenheimer. R. **3, 11, 39, 60, 65, 88, 90, 100, 106, 107, 112, 113, 205, 206, 208, 210, 212, 215, 217, 218, 220, 221, 300, 307, 313, 314, 320, 402, 405, 500, 503, 508, 510, 514, 517, 519, 529, 532, 534, 602, 607, 609, 612, 618, 620, 636, 637, 702, 708, 710, 713, 724, 754, 803, 806, 810, 815, 903, 912, 919, 931, 932, 935, 956, 958, 962, 972**

★ **THE FLY**—(1 hr. 38 min., '86) This new classic of the horror genre is both repugnant and rapturously beautiful. David Cronenberg, the Toronto horror specialist, has remade the solemnly inept *Fly* of 1958, digging deep into the zoological-erotic potential of the material. The ambitious scientist Seth Brundle (Jeff Goldblum) accidentally merges with a fly in the course of his experiments. He slowly dies as a human being and is reborn as an insect; his transformation, developed in astonishing detail, is both grotesque beyond belief and extraordinarily moving. When Brundle begins to change into a fly, (the changes come with teasing slowness) he's fully eroticized, wearing out his girlfriend, Veronica (Geena Davis), and climbing the walls (literally). Exalted, he's a screwball Faust, a classic American self-transcender. But later, when Brundle realizes what has happened, he turns sardonic and eloquent. The last third of the movie is beautifully *written*, and also profoundly romantic in feeling. Cronenberg directs with great restraint—the arc of the movie, from horror to satire to romantic tragedy, is clean, uncluttered, and powerful. (Aug. 28, 1986) R. **33, 109, 212, 321, 903, 918**

FROM BEYOND—(1 hr. 28 min., '86) A mad scientist's experiments lead to monsters and the awakening of sexual longings from the fifth dimension. Based on the story by H. P. Lovecraft. With Jeffrey Combs and Barbara Crampton. Screenplay by Dennis Paoli. Dir. Stuart Gordon. R. **36, 112, 113, 313, 519, 532, 605, 606, 907**

HALF MOON STREET—(1 hr. 30 min., '86) Sigourney Weaver and Michael Caine star as an American researcher and a British diplomat, respectively, who become involved in a dangerous romance. Screenplay by Bob Swaim and Edward Behr, based on the novel *Doctor Slaughter,* by Paul Theroux. Dir. Swaim. R. **7, 37, 62, 85, 113, 214, 220, 302, 304, 310, 314, 404, 505, 529, 531, 607, 609, 613, 721, 755, 808, 819, 905, 938, 962**

HAPPILY EVER AFTER—(1 hr. 80 min., '86) In Portuguese, Eng. subtitles. A young, married Brazilian woman is haunted by an erotic obsession with a young man who performs as a transvestite. With Regine Duarte and Paulo Castelli. Screenplay by Antonio Calmon. Dir. Bruno Barreto. **84**

JUMPIN' JACK FLASH—(1 hr. 38 min., '86) Whoopi Goldberg stars in a comedy about a young woman with a dull job behind a computer screen who accidentally becomes involved in international espionage. With Stephen Collins, Carol Kane, John Wood, Roscoe Lee Browne, and Annie Potts. Dir. Penny Marshall. R. **21, 30, 49, 66, 112, 113, 218, 219, 221, 300, 304, 307, 313, 509, 513, 519, 531, 605, 607, 609, 611, 631, 639, 712, 721, 725, 756, 805, 901, 904, 910, 920, 938, 963, 968**

MARLENE—(1 hr. 36 min., '84) In English and German, Eng. subtitles. A documentary portrait of the legendary star Marlene Dietrich, featuring a recently recorded interview and clips from her films. Dir. Maximilian Schell. **55**

MATTER OF HEART—(1 hr. 47 min., '86) An in-depth documentary portrait of psychoanalyst Carl Jung, incorporating interviews of associates, friends, and disciples, and archival footage. Dir. Mark Whitney. **11**

★ **MEN . . .** —(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81**

THE MISSION—(2 hr. 6 min., '86) A high-minded folly from the same team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by producer Fernando Ghia and writer Robert Bolt. In eighteenth-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guaraní Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed—first by the Church, and then the trade. The movie shows an oddly blinkered moral awareness, never considering, for instance, that civilizing the Guaraní might have been the original betrayal. Some of the adventure-film scenes, shot around the staggering Iguassú Falls (in Argentina), are impressive and exciting, but the moral issues are largely an abstraction and the performances dull. His forehead fringed with bangs, Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatically exciting. And Di Nero is awkward in a period role. Worst of all, the moviemakers have made the unforgiveable error of patronizing the Indians they're so concerned about saving. Powerful music by Ennio Morricone. (Nov. 10, 1986) PG. **56**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **4**

THE NAME OF THE ROSE—(2 hr. 8 min., '86) A botch. Umberto Eco's best-seller about heresy and murder in a fourteenth-century monastery has been turned into a lurid and rather tedious thriller—literally a gothic. In the shadows and murk (the movie is abominably dark), burning-eyed fanatics rant about the Apocalypse, epicene and hunchbacked brothers shove aside the rats, and an inquisitor shows up with clanking torture equipment. Eco's idea was that the monastery was a kind of university, in which the most brilliant men in Europe gather to worship God, read and transcribe manuscripts, and debate religious doctrine. They may have been a gloomy and misogynistic lot, but the monks were hardly the grotesque misfits seen here. The mystery is worked out clearly enough, but director Jean-Jacques Annaud's work is oppressively slovenly. With Sean Connery giving a good performance as a Sherlockian Franciscan brother and F. Murray Abraham giving a very bad one as the sadistic inquisitor. (Oct. 6, 1986) R. **5, 48, 61, 959**

NOBODY'S FOOL—(1 hr. 43 min., '86) Reviewed in this issue. PG-13. **62, 85, 512, 532, 607, 718, 757, 761, 802, 816, 905, 961**

OTELLO—(2 hr. 2 min., '86) In Italian, Eng. subtitles. Verdi's greatest opera, a work of almost annihilating power, has been subjected to the florid, decorative temperament of Franco Zeffirelli. See it for Placido Domingo's tremendous performance in the title role and for Justino Diaz as Iago. With Katia Ricciarelli and the orchestra and chorus of La Scala conducted by Lorin Maazel. (Oct. 13, 1986) PG. **535, 633, 957**

★ **PEGGY SUE GOT MARRIED**—(1 hr. 48 min., '86) The heat has come back into Francis Coppola's work. In this surprisingly powerful comedy-fantasy, the superb Kathleen Turner is Peggy Sue, a 43-year-old woman who faints at the 28-year reunion of her high-school class and time-travels back to 1960, when she was a senior. At first, she keeps forgetting she's supposed to be eighteen, and there are good but easy jokes about an adult woman in a girl's body. But Coppola also captures the astonished way she would see her pre-lib parents (Barbara Harris and Don Murray) and the culture as a whole. At eighteen, the man she married, Charlie (Nicolas Cage), is a young narcissist tearing around in a blue Impala, and even though she knows exactly how badly Charlie will turn out, she falls in love with him all over again. The movie takes a romantic and moral view of destiny: It says that emotion is more powerful than consciousness, love more powerful than knowledge. In its gimmicky way, it gets at some of the more vexing problems of human relations. (Oct. 20, 1986) PG-13. **25, 30, 60, 85, 104, 107, 200, 204, 214, 215, 219, 300, 307, 313, 315, 323, 403, 504, 505, 512, 514, 517, 519, 529, 531, 603, 610, 612, 613, 618, 624, 628, 634, 638, 703, 707, 708, 713, 721, 724, 754, 764, 802, 809, 816, 819, 900, 905, 916, 920, 938, 952, 953, 963, 967**

★ **POLICE**—(1 hr. 83 min., '85) In French, Eng. subtitles. The great Gérard Depardieu gives still another fresh performance, in a fine, detailed, funny naturalistic drama about a Paris police detective who becomes physically and emotionally intimate with the underworld types he hunts down. The movie poops out at the end, but it's still satisfying in a small-scale way. With Sophie Marceau as an achingly beautiful drug dealer's girlfriend, and Richard Anconina as a smiling, corrupt lawyer who enjoys the nightlife with criminals and prostitutes—until they start coming after him. Dir. Maurice Pialat. (Oct. 27, 1986) **81**

QUIET COOL—(1 hr. 26 min., '86) A thriller about those who grow marijuana in the United States as a cash crop. With James Remar, Adam Coleman Howard, Nick Cassavetes, Daphne Ashbrook, and Jared Martin. Screenplay by Clay Borris and Susan Vercellino. Dir. Borris. R. **32, 68, 69, 90, 100, 106, 108, 109, 110, 113, 200, 208, 212, 213, 215, 217, 218, 305, 318, 403, 509, 512, 527, 532, 607, 620, 714, 720, 752, 763, 803, 811, 815, 900, 904, 911, 937, 950, 952, 962**

★ **A ROOM WITH A VIEW**—(1 hr. 80 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. The use of overripe Puccini music completes the mood of sensuous expansion. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **11, 51, 813**

ROUGE BAISER—(1 hr. 80 min., '86) In French, Eng. subtitles. In Paris in 1982, a fifteen-year-old girl from a family of Polish-Jewish émigrés finds her revolutionary convictions overturned when she falls for a *Paris-Match* photographer. With Charlotte Valandrey, Marthe Keller, Lambert Wilson, and Günter Lamprecht. Written and directed by Vera Belmont. **63**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min., '86) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Tavernier wants the world to stand up and salute the great men who made this difficult music. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1989, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other black musicians at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet and takes him into his tiny apartment. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's majestically mellow presence—the smoky voice, the unforced humor and grandeur. With Lonette McKee and Sandra Reaves-Phillips in singing roles. Dialogue primarily in English. (Oct. 13, 1986) R. **10, 50**

THE SACRIFICE—(2 hr. 28 min., '86) In Swedish, Eng. subtitles. A pseudo-masterpiece saved from absurdity by the most astounding camerawork and cinematography (by Sven Nykvist) seen in recent movies. A self-hating intellectual (Erland Josephson), longing for God, or at least for an engulfing spiritual commitment, dreams of the world's light going out in a nuclear holocaust; at the climax of his terror, he promises God he will make some momentous sacrifice if only He will restore the world to its glory. The movie was written and directed by Andrei Tarkovsky, a Russian émigré now living in Europe, and shot in Sweden on what looks like the same island of lost souls that Bergman used as a setting some years ago. In this desolate but beautiful place, a few people gather in a house and stew in their own juice—decaying civilization trapped in a fragile teacup and lit by a dimming northern light. *The Sacrifice* offers Bergmanesque torment without his redeeming theatrical fire, and a Chekhovian house party without any real players. In Tarkovsky's view, the modern world has been destroyed by its lack of spirituality. Yet even if we reject his view, we may be astounded by this movie, in which a constantly moving camera conveys more palpably than the deepest organ tones a yearning for harmony with the eternal. With Susan Fleetwood. (Nov. 3, 1986) PG. **81**

★ **SHE'S GOTTA HAVE IT**—(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy and unaggressive young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, leans into the frame, talking, talking, *talking;* he has a tremendously self-confident rap and argues his way into Nola's bed. Jazz score by Bill Lee, Spike's father. (Aug. 18, 1986) R. **11, 33, 88, 532, 807, 913, 918**

★ **SID & NANCY**—(1 hr. 81 min., '86) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. Who could have watched a sober report on these two goof-offs stumbling into the grave? The puke, the needles, the groping, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. The punk background is both sordid and exhilarating. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten, sarcastic leader of the Sex Pistols. (Oct. 20, 1986) R. **47**

SOMETHING WILD—(1 hr. 56 min., '86) Jonathan Demme's new movie begins as an aggressively contempo screwball comedy and ends up as . . . as a mess, perhaps. Jeff Daniels is Charlie, a repressed Wall Street type with a vagrant larcenous streak. He gets picked up by a downtown girl (Melanie Griffith) who calls herself Lulu and wears black clothes and a helmet of black hair in the style that Louise Brooks made famous. Soon they are tooling around New Jersey and having kinky sex in motel rooms. The movie should be a lot more fun than it is. The screenplay, an original by E. Max Frye, is half conventional slapstick, half perverse comedy, and entirely bald. And the leading players lack the authority of stars. Daniels, playing the kind of fool who can't take a swallow of scotch without gagging, is all elbows, knees, and jaw; he's not graceful enough to make haplessness into a comic style. Melanie Griffith is initially charming, but when she takes off her black wig and reveals that her true name is Audrey, a small-town rebel, she seems lost. Demme's direction veers all over the place. In the end, Audrey's ex-con husband (Ray Liotta) shows up, and he's so frightening, he seems to have stepped out of another movie. (Nov. 10, 1986) R. **7; 24, 39, 54, 85, 104, 107, 110, 113, 200, 202, 205, 215, 220, 304, 306, 307, 311, 314, 317, 323, 401, 500, 503, 508, 514, 521, 524, 525, 532, 600, 607, 609, 611, 612, 613, 618, 624, 628, 634, 703, 707, 708, 712, 713, 722, 724, 753, 756, 800, 807, 820, 905, 914, 916, 919, 920, 939, 952, 962, 972**

SOUL MAN—(1 hr. 41 min., '86) A wealthy white college student whose parents won't pay his tuition to Harvard Law School tries to get a minority scholarship. With C. Thomas Howell, Rae Dawn Chong, Arye Gross, James Sikking, Leslie Nielsen, and James Earl Jones. Written by Carol Black. Dir. Steve Miner. PG-13. **25, 32, 67, 85, 109, 113, 205, 210, 212, 213, 217, 218, 220, 301, 305, 306, 318, 401, 504, 510, 512, 519, 525, 532, 534, 604, 607, 609, 612, 638, 705, 710, 724, 754, 759, 800, 805, 808, 810, 903, 904, 911, 913, 935, 955, 963, 972**

★ **STAND BY ME**—(1 hr. 27 min., '86) A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. Adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings (the apparently autobiographical novella *The Body*), the movie is set in Oregon in the lovely summer of 1989. Yet it's not an innocent time. The hero, Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to see the body of a dead boy that is lying in the woods. From the beginning, Reiner plunges us into the special physical world of pre-adolescence—the intimacy with body functions, the scabrous insults and disgusto habits. But the movie turns out to be a parable of the origins of fiction, which, for King, lie in the recognition of death. With River Phoenix as the friend who convinces the hero of his story-telling powers, and Kiefer Sutherland as a thuggish older boy. (Aug. 18, 1986) R. **20, 36, 43, 88, 200, 304, 309, 319, 501, 511, 513, 516, 522, 524, 528, 614, 623, 624, 626, 627, 630, 639, 702, 705, 708, 725, 765, 812, 900, 917, 919, 958, 962**

STREETS OF GOLD—(1 hr. 32 min., '86) Klaus Maria Brandauer is a Russian Jewish boxer who immigrates to the United States because he's barred from participating in the Olympics. Dir. Joe Roth R. **21, 33, 49, 66, 107, 108, 214, 217, 300, 304, 307, 313, 318, 405, 503, 504, 506, 514, 519, 529, 534, 600, 612, 628, 636, 641, 705, 707, 722, 724, 756, 803, 815, 903, 921, 938, 956, 972**

★ **SUMMER**—(1 hr. 30 min., '86) In French, Eng. subtitles. Eric Rohmer's haunting new film might be called "Portrait of a Wallflower." Delphine (Marie Rivière), a 30-year-old Paris secretary, cannot get out of town in late summer to take her vacation. Something always defeats her, and she returns to Paris. An absurd dilemma, but Rohmer uses it to explore her spiritual solitude—an inextricable mixture of high standards and neurotic unhappiness. Delphine can be infuriating and boring, but if one waits, one sees that Rohmer is creating a certain kind of character that we all know, and doing it with greater delicacy and detail than we had thought possible in a movie. In time, the revelations come. The scenes set at the beach at Biarritz are charming and heartbreaking. Blown up from 16 mm. to an acceptable-looking 38 mm. (Sept. 8, 1986) R. **4**

TAI-PAN—(2 hr. 7 min., '86) Reviewed in this issue. R. **7, 33, 53, 68, 88, 107, 111, 113, 200, 214, 215, 217, 219, 300, 302, 304, 306, 311, 314, 318, 503, 506, 509, 519, 521, 525, 527, 532, 600, 607, 609, 612, 613, 624, 641, 705, 707, 708, 713, 722, 724, 754, 762, 803, 817, 821, 904, 921, 939, 953, 955, 962, 967**

THAT'S LIFE!—(1 hr. 42 min., '86) Blake Edwards's autobiographical, menopause-in-Malibu home movie features the awfully familiar Jack Lemmon as a successful architect falling apart on his sixtieth birthday and Julie Andrews as the patient wife with serious problems of her own. The movie is irritating and conventional, and yet, at times, oddly moving, especially when Edwards just lets the architect air his career frustrations. Shot in Mr. and Mrs. Edwards's house on the beach and featuring Sally Kellerman, Robert Loggia, and a variety of family members (some actors, some not). (Oct. 13, 1986) PG-13. **11, 40, 201, 308, 511, 516, 626, 704, 709, 715, 936, 966**

TOP GUN—(1 hr. 49 min., '86) This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star–biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise is a good-looking hotshot who takes too many chances—only the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fighting trophy. But at the end, the boys go up against Soviet MIGs, and *Top Gun* becomes a gleaming techno-dream, with spectacular aerial footage, of clean-limbed young studs blasting evil out of the air. (May 19, 1986) PG. **36, 507, 509, 525, 533, 611, 702, 724, 939, 954, 968, 969**

TOUGH GUYS—(1 hr. 42 min., '86) Burt Lancaster and Kirk Douglas star as two notorious train robbers who decide, after serving 30 years in prison, to go back to what they do best. With Charles Durning, Eli Wallach, and Alexis Smith. Written by James Orr and Jim Cruickshank. Dir. Jeff Kanew. PG. **20, 42, 53, 103, 113, 200, 220, 221, 302, 304, 306, 310, 503, 504, 508, 514, 516, 519, 528, 532, 535, 600, 605, 607, 609, 611, 620, 627, 639, 707, 709, 722, 724, 812, 917, 962**

TRICK OR TREAT—(1 hr. 37 min., '86) A teenager's fascination with a rock star brings terror to his hometown. With Marc Price, Tony Fields, Lisa Orgolini, Gene Simmons, and Ozzy Osbourne. Screenplay by Michael Murphey, Joel Soisson, and Rhet Topham. Dir. Charles Martin Smith. R. **37, 109, 113, 206, 214, 532, 606, 918, 969**

TRUE STORIES—(1 hr. 38 min., '86) David Byrne's first movie as director exploits a mode of contemporary sensibility—bland, floating facetiousness—that leaves some of us completely cold. Byrne, the leader of the innovative rock group Talking Heads, shows up as our mild and pleasant guide to an imaginary small town, Virgil, Texas, that is celebrating the state sesquicentennial. We get vignettes of the people of the town—eccentrics, liars, squashed romantics—at work, shopping in a mall, putting on a grotesque fashion show, looking for mates. It's all vaguely amusing, but the movie doesn't risk taking a point of view, so its attitude toward its subjects can be taken as either affectionate or patronizing. The weak-backed jokiness expresses neither anger nor sorrow nor love, just pleasure in its own lightweight chic. Spalding Gray has a few jazzy monologues, and John Goodman is sweet as a man looking for love. But the Talking Heads' score is staggeringly monotonous and mediocre. Beautiful cinematography by Ed Lachman. Co-scripted by Byrne, Beth Henley, and Stephen Tobolowsky. (Oct. 20, 1986) PG. **6, 45, 87, 722**

REVIVALS

BAND OF OUTSIDERS—(1 hr. 35 min., '64) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **8**

BREATHLESS (1959)—(1 hr. 29 min.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature, with Jean-Paul Belmondo as the amoral hoodlum-stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **2, 8**

CHINATOWN—(2 hr. 11 min., '74) A superbly crafted Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest, while maintaining convincing period atmosphere. Jack Nicholson is a divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **86**

THE CONFORMIST—(1 hr. 55 min., '70) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal" and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, voluptuous evocation of prewar decadence. With Dominique Sanda and Stefania Sandrelli. From the novel by Alberto Moravia. **86**

THE KING OF COMEDY—(1 hr. 48 min., '83) Martin Scorsese's fascinating but coldly sarcastic and despairing study of a pathological show-business hustler. Robert De Niro is Rupert Pupkin, a man who lives with his mother and aspires to be a famous comic. Obsessed with a Johnny Carson–type entertainer (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. As Rupert's accomplice, Sandra Bernhard is so charismatic we don't worry about the moral implication of laughing at sickies. **9**

THE LAST PICTURE SHOW—(1 hr. 58 min., '71) Peter Bogdanovich's stunningly crafted drama of sexual strivings among teenagers growing up in a lackluster Texas town of the early fifties. Astonishing acting by Timothy Bottoms, Jeff Bridges, Cloris Leachman, Cybill Shepherd, Ellen Burstyn, and Ben Johnson, most of them unknowns at the time. **8**

LAURA—(1 hr. 28 min., '44) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. **83**

PLAY IT AGAIN, SAM—(1 hr. 27 min., '72) A consistently amusing Woody Allen film about his obsession with the romantic, idealistic Humphrey Bogart of *Casablanca,* who materializes periodically to spur Woody on to higher things. There is, however, something unpleasant about pint-size, frowsy Allen's refusal to have anything to do with a girl who is less than model-gorgeous. Dir. Herbert Ross. **9**

THINGS TO COME—(Uncut: 1 hr. 53 min., '36) A fanciful, exciting film depicting world war, the ruin of the Western world, and the beginning of a new civilization in the year 2055. Based on an H. G. Wells book, it's better than it sounds. With Raymond Massey and Cedric Hardwicke. Dir. William Cameron Menzies. **83**

THEATER
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BROADWAY

Previews and Openings

Wednesday, November 12

THE FRONT PAGE—John Lithgow, Richard Thomas, and Julie Hagerty star in a revival of the 1928 comedy by Ben Hecht and Charles MacArthur about newspaper reporters, set in Chicago in the 1920s; directed by Jerry Zaks. Featured in the cast are Ronn Carroll, Ed Lauter, Beverly May, Deirdre O'Connor, Jeff Weiss, and Trey Wilson. Tues. thru Thurs. at 8 p.m., Sat. at 2, Sun. at 7:30 p.m., $25; Fri. and Sat. at 8 p.m., Sun. at 3 p.m., $30. Previewing now prior to a 11/23 opening (and a 1/4/87 closing). **Vivian Beaumont Theater** at Lincoln Center, 150 West 65th Street (239-6277). Major credit cards. 2 hr. 40 min. **IRLS**

OH COWARD!—Catherine Cox, Patrick Quinn, and Roderick Cook (who is also the director) are the stars of a musical entertainment with words and music by Noël Coward. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. (thru 11/15, $15 for all seats). From 11/17, Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $22.50 and $32.50; Wed. at 2 p.m., $20 and $30. Previewing now prior to an 11/17 opening. **Helen Hayes Theatre**, 240 West 44th Street (944-9450). 2 hr. 10 min. All major credit cards.

Friday, November 14

SMILE—A musical with book, lyrics and direction by Howard (*Little Shop of Horrors)* Ashman, based on the 1975 film about that American institution the beauty pageant, and focusing on 16 highschool contestants who strive to outshine each other; music by Marvin (*A Chorus Line)* Hamlisch. Featured in the cast are Marsha Waterbury, Jeff McCarthy, Anne Marie Bobby, Jodi Benson, Lauren Goler, Tia Riebling, Michael O'Gorman, Cheryl-Ann Rossi, and Dick Patterson. Previews start 11/14 prior to an 11/24 opening. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32.50 to $47.50; Wed. at 2 p.m., $22.50 to $37.50. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). All major credit cards. 2 hr. 30 min.

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $22 to $32; Fri. and Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $19.50 to $29.50. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. With Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, Roger Miller, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman, and directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance (if you get there early enough). **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. ● ● All major credit cards. **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and Donna McKechnie's come back to play her original role, and is more than welcome. **Shubert,** 225 W. 44th St. (239-6200). 2 hr. 10 min. All major credit cards. ● ●

FLAMENCO PURO—(*Pure Flamenco*) Claudio Segovia and Hector Orezzoli, who created *Tango Argentino,* are back again with Andalusia's most famed Flamenco artists, among them Eduardo Serrano, Pilar Montoya, and Antonio Montoya. The dance portrays the passions of an entire people in music and dance. Tues. thru Thurs. at 8 p.m, Sun. at 3 p.m., $27.50 to $37.50, Fri. and Sat. at 8 p.m., $30 to $40, Sat. at 2 p.m., $25 to $35 p.m.; thru 11/30. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 2 hr. 20 min. All major credit cards.

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren, Al Dubin. Tues. thru Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Stars are John Mahoney, Swoosie Kurtz, Christine Baranski, Danny Aiello, and Faye Grant. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $22.50 to $32.50, Fri. and Sat. at 8 p.m., and Sun. at 3 p.m., $25 to $35. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Marcia Rodd, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

L'CHAIM TO LIFE—A Yiddish–English musical revue; directed by Neil Steinberg. Wed. at 2 & 8, Thurs. at 2, Sat. at 8:30, Sun. at 2 & 5:30; $12.50–$22.50. **Town Hall,** 123 W. 43rd St. 921-9442).

A LITTLE LIKE MAGIC—A group of Canadian artists, the Famous People Players, with a "blacklight" technique, manipulate life-size fluorescent puppets and props under ultraviolet light, in a musical revue. Mon. at 8 p.m., Wed. at 2 and 8 p.m., Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 2 and 5p.m.; tickets are $10 to $30; call theater for specifics; thru 12/7. **Lyceum Theater,** 149 West 45th Street (239-6200). 2 hr. 10 min. All major credit cards.

ME AND MY GIRL—Robert Lindsay (an English favorite), Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), with book and lyrics by L. Arthur Rose and Douglas Furber, music by Noel Gay, choreography by Gillian Gregory; directed by Mike Ockrent. It's about the members of an aristocratic family who learn that a vulgar cockney has inherited the title and who attempt to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$45; Wed. at 2, $30–$40. **Marquis Theater,** 46th St. & Broadway (382-0100). 2 hr. 30 min. Credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With George Rose, Loretta Swit, Donna Murphy, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. thru Fri. at 8 p.m., Wed. at 2 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver are the stars of Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Joanna Gleason, Robert Dorfman, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50.

Ethel Barrymore Theatre, 243 West 47th Street (239-6200). 1 hr. 45 min. **IRLS**

CLOSED

SONG & DANCE—Betty Buckley stars as a young English girl on her own in America, in this musical by Andrew Lloyd Webber, with lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Buckley is a one-woman show for the first act; then come the dancers! Th[illegible] John Meehan, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m.; $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. ● **IRLS**

SWEET CHARITY—Ann Reinking stars in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff,** 45th Street and Broadway (944-9300). 2 hr. 10 min. **IRLS**

YOU NEVER CAN TELL—Circle in the Square Repertory Company's first play of its 36th season is a highly respectable revival of George Bernard Shaw's most enchanting comedy; directed by Stephen Porter; featuring Uta Hagen, Philip Bosco, Stefan Gierasch, Victor Garber, John David Cullum, Amanda Plummer, Lise Hilboldt, Gordon Sterne, Stephen McHattie, and Tracy Sallows. ("It's a Play Delicious, a Play Exquisite, a Play Adorable"—and that's not the publicity people talking, it's our own John Simon!) Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., all seats are $30, and $33 for Sat. evenings. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 50 min. All major credit cards. **IRLS**

OFF BROADWAY

AN ACUTE OBSESSION—Play by Barbara Feldman and Eric Rosse deals with the thoughts of a director and his five actors in the making of a play within a play (which also features a video concept); directed by Gardner Compton. With Ben Frank, Dianne Pagliai, Eric Rosse, Christian Andrews, Kate Merrick, and Michael Carey. Wed. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 and 7 p.m.; $22 to $25. **Harold Clurman Theater,** 412 West 42nd Street (594-2370).

ALTERATIONS—Leigh Curran's comedy about a career woman juggling the demands of her quixotic daughter and her eccentric mother; directed by Austin Pendleton. Featured in the cast are Gretchen Cryer, Cynthia Nixon, Wayne Tippit, and Mary Kane. Wed. thru Fri. at 8 p.m., Sat. at 6 and 9 p.m., Sun. at 3 and 7 p.m.; $13 to $16; thru 11/16. **WPA Theatre,** 519 West 23rd Street (206-0523).

ANGELS FALL—Lanford Wilson's play is about six people unexpectedly trapped together in a church in New Mexico because of a possible nuclear accident nearby; directed by Roger Danforth. Featured in the cast are Evan Thompson, Anthony DeStafanis, June Stoddard, Jonathan Fuller, Fred J. Scollay, and Mary Jay. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10; thru 12/7. Triangle Company at **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

ANGRY HOUSEWIVES—Musical by Anna Marie Collins and Chad Henry. The housewives trade in their humdrum life-styles and become a punk rock band; directed by Mitchell Maxwell. Featured in the cast are Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Vicki Lewis, Michael Lembeck, Camille Saviola, and Michael Manasseri. Tues. thru Thurs. at 8 p.m., $15 to $26.50; Fri. at 8 p.m., Sun. at 3 and 7 p.m., $15 to $28.50; Sat. at 7 and 10 p.m., $15 to $29.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

BROWNSTONE—A musical by Josh Rubins, Peter Larson, and Andrew Cadiff, tells of one year in the lives of five young residents of a Manhattan house. Featured in the cast are Rex Smith, Ben Harney, Ernestine Jackson, Liz Callaway, Kimberly Farr. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $29. **Roundabout Theatre,** 100 East 17th Street (420-1360).

COASTAL DISTURBANCES—Tina Howe's play, directed by Carole Rothman, is set on a beach in the last days of summer. Featured in the cast are Rosemary Murphy, Timothy Daly, Addison Powell, Jonas Abry, Joanne Camp, Annette Bening, Heather McRae, Ronald Guttman, and Rachelle Mathieu. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $16 to $18; thru 12/14. **Second Stage,** Broadway at 76th Street (873-6103).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perceptions of what it means to be black; directed by L. Kenneth Richardson. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tues. thru Sun. at 8, Sat. & Sun. at 3 p.m.; $20 to $25. **Public/Shiva Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon (*Quartermaine's Terms*) Gray's drama, in a production that could scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. With Peter Friedman, Michael Countryman, Judy Geeson, Kristoffer Tabori, and Nathan Lane. Tues.–Sat. at 8, Sun. at 7:30, Sat. & Sun. at 3; $24.50–$27.50. **Promenade,** Broadway at 76th St. (580-1313).

THE CONCEPT—A real-life, excellent, and inspiring play performed by former drug addicts who have conquered their addiction at Daytop Village; directed by Lawrence Sacharow. Featured in the cast are Ursula Carambo, Carl Cohen, Deborah Davis, Michelle Zampello, and Melechi Bellamy. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 to $17.50; thru 11/16. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's treatise on why the British were destined to lose the American Revolution; directed by Allen Schroeter. Featured in the cast are Danny Cogliano, Alan Thurston, Patrick Hanratty, and Pauline Walsh. Fri. and Sat. at 8 p.m., Sun. at 7:30 p.m.; $9; thru 1/18/87. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

FACE TO FACE—Ina Balin and David Groh portray a married couple in Russia in Alexander Gelman's play (translated from Russian to English by Zora Essman); directed by William Lieberson. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; thru 11/18, all tickets $15; from 11/19, $22 to $25. **Players Theatre,** 115 MacDougal Street (254-5076).

THE FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a musical by Arthur Marx (Groucho's son) and Robert Fisher chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; directed by Allen Belknap. Tues. thru Fri. at 8 p.m, Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

THE HANDS OF ITS ENEMY—Mark (*Children of a Lesser God*) Medoff's new play, directed by Kenneth Franke, is about a deaf playwright and her director. Featured in the cast are Phyllis Frelich, Jeffrey DeMunn, Robert Steinberg, Ralph Williams, and Joyce Reehling. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 12/7; seats $27 for all performances except Sunday evening which are $22. Performed by the Manhattan Theatre Club at **City Center Theater,** 131 West 55th Street (246-8989).

HAVE I GOT A GIRL FOR YOU!—*The Frankenstein Musical,* by Penny Rockwell, Joel Greenhouse, and Dick Gallagher; directed by Bruce Hopkins. It's a new and funny version.Gregory Jbara is the Monster, Dennis Parlato is Igor, Walter Hudson is Dr. Frankenstein (who's got the hots for Hollywood starlets), Semina De Laurentis is the Nurse, and Angelina Fiordellisi is Elke. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

INITIATION RITES—Comedy-drama, written and directed by Neal Weaver, is set in a college fraternity during the last hours of Hell Week and focuses about a he-man (Greg Vallee) whose latent homosexual feelings start to emerge when he is made pledge-master. Featured in the cast are Chuck Schneider, Sean Hagerty, Robert Bruno, Charles Reynolds, David Mullins, Tom Lasley, and John A. C. Kennedy.Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10. Meat and Potatoes Company at the **Alvina Krause Theatre,** 306 West 38th Street (564-3292).

KRAPP'S LAST TAPE—Samuel Beckett's classic; directed by the author and starring Rick Cluchey. A man in his sixties listens to and comments on a tape he recorded 30 years earlier. Tues. thru Fri. at 8 p.m., Sat. at 2 and 10 p.m.; Sun. at 3 and 7 p.m. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars again as the legendary Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 & 7; $26 and $27. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

LE CIRQUE IMAGINAIRE—Husband-and-wife team Jean-Baptiste Thierree and Victoria Chaplin in an imaginary circus with the pair achieving the status of 'the greatest show on earth' except that they want theirs to be the smallest. It's an evening's worth of chamber theatre work, and they are aided by their son. 11/18 thru 30. Call theater for specifics. **Triplex Theatre,** 199 Chamber Street (618-1980).

LILY DALE—Molly Ringwald stars in Horton Foote's play which focuses on an estranged brother and sister who meet in Texas after many years; directed by William Alderson. Fetured in the cast are Greg Zittel, Don Bloomfield, Johnny Kline, Julie Heberlein, Jane Welch, and Cullen Johnson. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m. **Samuel Beckett Theatre,** 12 West 42nd Street (594-2836).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic (and scheduled to be a new movie this fall), the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5, and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

MISTER ROBERTS—A revival of the saga of American sailors in the Pacific during World War II, written by Thomas Heggen and Joshua Logan; directed by Vaughn Patterson. Thurs. thru Sat. at 8 p.m., Sat. and Sun. mats. at 3 p.m.; $12; thru 11/23. **St. Bart's Playhouse,** Park Avenue at 50th Street (751-1616).

MY PAPA'S WINE—Zohra Lampert and Mark Gordon star as a mismatched married couple in Ron Mark's story about an Italian American blue-collar worker, obsessed by his writer's gift, driven to achieve his dream; directed by Peter Frisch. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; thru 11/22; $10. **South Street Theatre,** 424 West 42nd Street (279-4200).

NEON PSALMS—Cara Duff-MacCormick, Tom Aldredge, Kelly Connell, and Scotty Bloch star in Thomas Strelich's play, set in the Mojave Desert, which deals with a family's attempt to come to terms with its future; directed by Richard Hamburger. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $16. **American Place Theater,** 111 West 46th Street (944-9300). **IRLS**

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m; $25 to $27.50. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321).

OLYMPUS ON MY MIND—Tom Wompat stars in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter, posing as Amphytrion to spend a night with the latter's wife (Susan Powell). With Naz Edwards, John Scherer, Rusty Riegelman, Peter Kapetan, Danny Weathers, David Andrew White. Mon. thru Sat. at 8, Wed. & Sat. at 2; $27.50–$32.50. **Lamb's Theatre,** 130 W. 44th St. (997-1780).

PENN & TELLER—Talented stand-up artists, in an uproarious carnival sideshow-type entertainment supervised by Art Wolff, do a few cool things. Beware—

schedules change weekly; call for details. $20 to $26. **Westside Arts**, 407 W. 43rd Street (541-8394).

THE RISE OF DAVID LEVINSKY—A musical with book and lyrics by Isaiah Sheffer, and music by Bobby Paul, based on Abraham Cahan's novel about coming to America and finding success; directed by Sue Lawless. Call theater for specifics. **John Houseman Theatre Center**, 450 W. 42nd St. (967-9077).

STARDUST—André DeShields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell perform in an evening of Mitchell Parish's works in a new musical revue; directed by Albert Harris. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; thru 12/7; $20. **Theatre Off Park**, 224 Waverly Place (627-2556).

THE STRANGER'S RETURN—A modern adaptation by Michael Fried and Miriam Kressyn taken from Leon Kobrin's comedy-drama with music, *Zurick Zu Zein Volk.* Performances in both Yiddish and English versions. Thru 12/7; $12 thru $18. Call theater for specifics as to dates and times. **Triplex Theater 2**, 199 Chambers Street (618-1980).

TAKING STEPS—Alan Ayckbourn's comedy tells a story of the war between the sexes and is set in an old Victorian house, formerly a brothel; directed by Alex Dmitriev. Featured are Sam Robards, Fran Brill, Meg Kelly, Skip Hinnaut, Michael Zaslow, and Rudolph Willrich. Thru 11/16; call theater for details. **York Theatre**, 2 East 90th Street (534-5366).

TRIANGLES—June Bingham's play about Franklin Roosevelt's life from World War I through his death in 1945, which focuses on relationships with his wife, his mother, and his mistress; directed by Aaron Frankel. With Redman Maxfield, Kathleen Butler, Linda Cameron, Albertha Aaye, Diane Warren, Ian O'Connell, and Maggi-Meg Reed. Wed.-Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; $12. **Judith Anderson**, 422 West 42nd Street (279-4200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre**, 133 Macdougal Street (477-5048). ●

THEATER COMPANIES

AMAS REPERTORY—*Hot Saki . . . With a Pinch of Salt,* a musical comedy by Carol Baker, Lana Stein, and Jerome Goldstein, is based on the play *A Majority of One,* about a tentative relationship between a Jewish widow and a Japanese widower after World War II; directed by William Martin. Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $10; thru 11/16. **Amas Theater**, One East 104th Street, 3rd floor (369-8000).

AMERICAN JEWISH THEATRE—Lloyd Gold's *Passover,* a comedy set in a small town in Georgia about a widowed schoolteacher struggling to keep her family together in the face of many obstacles; directed by Louis W. Scheeder. With Marc Epstein, Doug Wert, Julie Garfield, Jadrien Steele, Ava Haddad, Victor Raider-Wexler, David Howard, and Devon Michaels. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m. Performed by American Jewish Theatre repertory at **92nd Street Y**, at Lexington Avenue (427-6000).

AMISTAD WORLD THEATRE—Protais Asseng's *Enough Is Enough,* a comic fable from Cameroon, featuring a Hispanic cast, about a father of twelve who wants to have one last child so he can win the National Father Award; his wife doesn't want to cooperate. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 11/16. **Intar Stage Two**, 508 West 53rd Street (662-9400).

CAB THEATRE COMPANY—*Female Transport,* by Steven Gooch, directed by Joan Sitomer, tells of six women in one cell on a convict ship en route from England to Australia in the early 1800s. Featured in the cast are Cynthia Forgays, Brian Smiga, Mary Mac, Jessica Rausch, Michael Pollard. Thurs.-Sun. at 8, Sun. at 3; $8. **Our Studios**, 622 Broadway (889-7183).

CHICAGO CITY LIMITS—*Taking Liberties,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30, Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater**, 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Michael Higgins and Danton Stone star in Bryan Williams's *In This Fallen City,* a play which spins a web of mystery and deals with the nature of urban violence, heroism, and personal responsibility; directed by Marshall Mason. Running in repertory, thru 11/23, with Caroline Kava's *The Early Girl,* a play about the competition and compassion of prostitutes; directed by Munson Hicks. Featured in the cast are Demi Moore, Roxanne Cabalero, Sharon Schlarth, Robin Bartlett, Pamela Dunlop, and Lily Knight. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $22.50-$26. **Circle Repertory Company**, 99 Seventh Avenue South (924-7100).

CLASSIC STAGE COMPANY—Novella Nelson and Steven Coats in a revival of Thornton Wilder's *The Skin of Our Teeth,* directed by Carey Perloff. The Antrobus family tries to survive with a dinosaur at the window and a man named Moses at the back door. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; $20; thru 12/6. **Theater**, 136 East 13th Street (677-4210).

DOUBLE IMAGE THEATRE REPERTORY—John Patrick Shanley's *the dreamer examines his pillow (A Heterosexual Homily),* in which a father, daughter, and her boyfriend struggle with the power of sexual love; both directed by Max D. Mayer; in rotating repertory. (Call theater for specifics.) Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 and 7 p.m.; $15; thru 11/16. **47th Street Theatre**, 304 West 47th Street (265-0794).

EQUITY LIBRARY THEATRE—A revival of *The Pajama Game,* a musical with book by George Abbott and Richard Bissell, with music and lyrics by Richard Adler and Jerry Ross; based on the novel *7½ Cents,* by Richard Bissell. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 11/23. **Equity Library Theatre**, 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre**, 2 Bond Street (473-1472).

FOURTH WALL—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8 p.m. **Fourth Wall Theater**, 79 East 4th Street (254-5060).

HERITAGE THEATRE—Daphne Du Maurier's *Rebecca,* with Louisa Horton, Mark Wilson, Maggie C. Wood, Dale Engle, Patrick Reilly, Julia Brooks, Peter Mesney, Scott Lovelady, and Anne C. Cahill, under the direction of Thomas Luce Summa. 11/14, 15, 21, 22, 28, 29 at 8 p.m., 11/16, 23, 30 at 3 and 8 p.m. **The Chemists' Club**, 52 East 41st Street (679-7575).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Socrates: Theatre of Life* (thru 11/13), the third part of the playwright's dramatic trilogy, covers Socrates' defense at his trial (taken directly from Plato's writings); directed by Eve Adamson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $15. In repertory with John Webster's *The Duchess of Malfi* (thru 12/7), wherein the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror! Anthony Naylor directs. On 11/20, John Steinbeck's *Of Mice and Men* joins the repertory (thru 12/6). **Bouwerie Lane Theatre**, 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Arnold Wesker's *Roots* centers around a girl who looks at her family with new insights as she matures; directed by Edward M. Cohen. Featured in the cast are Nealla Spano, Roger DeKoven, Elaine Rinehart, Bonnie Gallup, and Christopher Merrill. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $14 to $18. **Jewish Repertory Theatre**, 344 East 14th Street (505-2667).

LAMB'S THEATRE COMPANY—David McFadzean's *The China Fish,* a play that centers around the experiences of a teenage girl coming of age shortly after her father's sudden death; directed by Susan Gregg. Featured in the cast are Leon Russom, Mary Armstrong, Sally Prager, Leesa Bryte, Clarke Gordon, and Paul Collins. Wed. and Sat. at 2 and 8 p.m., Thurs. at 11 a.m. and 8 p.m., Fri. at 8 p.m.; $12-$14; thru 11/15. **Little Lamb's Theatre**, 130 W. 44th St. (997-1780).

LA MAMA—Fernando Arrabal's *The Architect and the Emperor of Assyria,* directed by Tom O'Horgan; 11/12 thru 12/28. A musical, *Etiquette,* a spoof of high society by William F. Hoffman and John Braden; directed by John Vaccaro; 11/13 thru 12/14; $10. **La Mama Annex**, 74A East Fourth Street (475-7710).

MANSTAGE PROJECT—A new company devoted to plays of male experience: D. R. Andersen's gay mystery-romance *Dancin' in the Dark,* directed by Leslie Irons. Thurs. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $10. And in repertory, Mordaunt Shairp's 1933 drama, *The Green Bay Tree,* about an older man who buys a boy from his father. Sun.-Wed. at 8; $8. **Shandol Theatre**, 137 W. 22nd St.(243-9504).

NEGRO ENSEMBLE COMPANY—Leslie Lee's *Warparty* opens the company's twentieth-anniversary season. Story deals with a young mulatto woman searching for her identity. Featured in the cast are Adam Wade, Carla Brothers, Kathryn Hunter, Tico Wells, Roberta Pikser, Kurt Taylor, Brian Thomas, Larry Sharp, and Carmen Mathis. Tues. thru Fri. at 8 p.m., Sat. at 7:30 p.m., Sun. at 7 p.m., Sat. at 3 p.m., Sun. at 2:30 p.m.; $18 and $20; call in advance because schedules vary. **Theatre Four**, 424 West 55th Street (246-8545).

NEW YORK THEATRE WORKSHOP—Franz Xaver Kroetz's *Farmyard* focuses on a disturbing relationship between a farmhand and a slow-witted girl; directed by David Esbjornson. Tues.-Sat. at 8, Sun. at 3; $10; thru 11/15. From 11/20, Deborah Pryor's *Burrhead* depicts a girl's journey into womanhood and the dark side of sexuality; directed by Valerie Knight. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10; thru 11/29. **Perry Street Theatre**, 31 Perry Street (279-4200).

PLAYWRIGHTS HORIZONS—Keith Reddin's *Highest Standard of Living,* tells of an American graduate student's odyssey as he shuttles between Moscow and New York; directed by Don Scardino. Featured in the cast are Robert Stanton, Timothy Carhart, Sloane Shelton, Peter Crombie, James Murtagh, Clement Fowler, Leslie Lyles, Steven Culp, Lola Pashalinski. Thru 11/23; $18-$20. Call theater for details. **Playwrights Horizons Theatre**, 416 West 42nd Street (279-4200).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca; Luisa Fernanda: A 20th-Century Spanish Zarzuela; Habana Antologia Musical; Café con Leche; Las Damas Modernas de Guabacoa; Yerma;* Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays; and $16 to $18 for musicals. **Gramercy Arts**, 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. Featured in the cast with him are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun. at 8 p.m. except Sat. when it's at 7 and 10; $20. **Ridiculous Theatrical Theatre**, One Sheridan Square (691-2271).

SOHO REP—Stephen Lowe's comedy with music, *The Ragged Trousered Philanthropists,* about a group of poor housepainters, painting a Victorian house on stage, who are forced to accept lower and lower wages in order to keep their jobs; directed by Julian Webber. 11/14 thru 12/7 (call theater for details); $10. **Greenwich House**, 27 Barrow Street (925-2588).

THEATER IN ACTION—Grigori Gorin's *The House That Swift Built,* Molière's *Tartuffe,* and Michael McGuire's *God's Birthday in the Year of Our Lord 1945,* in repertory. Thurs., Fri., & Sat. at 8, Sun. at 3; thru 12/28. **Theater in Action**, 46 Walker St. (431-1317).

13TH STREET THEATER—Israel Horovitz's *Line,* directed by Stephen Prutting. Tues. thru Sun. at 9:30 p.m.; $8. Nancy Becket's *The Women Here Are No Different,* directed by Jenny O'Hara. Fri. thru Sun. at 7 p.m.; $8. **Theater**, 50 West 13th Street (675-6677).

TRIANGLE THEATRE COMPANY—Lanford Wilson's *Angels Fall,* directed by Roger Danforth, about six people trapped in a church in New Mexico by a possible nuclear accident nearby. Featured in the cast are Fred Scollay, June Stoddard, Anthony DeStefanis, Mary Jay, Jonathan Fuller, and Evan Thompson. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10. **Church of the Holy Trinity**, 316 East 88th Street (860-7245).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANNIE WOBBLER—Arnold Wesker's play in three acts for one actress, stars Sloane Bosniak in the three roles, first as a cockney cleaning woman, second as an honors student at Cambridge, and third as a 41-year-old novelist. Wed. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $10 for all performances except for Saturday, which is $13. **Westbeth**, 151 Bank St. (279-4200).

ANYTHING GOES—A revival of the Cole Porter musical comedy; directed by Stephen J. Gavala. 11/14 at 8 p.m., 11/15 at 2 and 8 p.m., 11/16 at 7 p.m.; $7. **MAP Theatre**, 921 Madison Avenue (734-2074).

THE BARD—The Real Theatre's production of an original musical revue incorporated with some of Shakespeare's most famous scenes; directed by Jay Michaels. Featured in the cast are Walter Milani, Hope Hansen, Van DeAngelo, Marta Katz, John Carpenter, Helen Stotler. Mon.-Sat. at 8; $10; thru 11/15. **Neighborhood Group,** 420 W. 42nd St. (718-461-9619).

BELLS ARE RINGING—A revival of the 1956 musical by Betty Comden, Adolph Green, and Jule Styne. 11/14, 15, 21, 22 at 8, 11/16, 23 at 2, $9. **Heights Players,** 26 Willow Place, Brooklyn (718-237-2752).

BLUES FOR A GOSPEL QUEEN—Kathi Walker stars as Mahalia Jackson in a musical by Don Evans and John Lewis about the life of Ms. Jackson; directed by Felix E. Cochren. Featured in the cast are Arthur French, Oner Cole, and Freeda Davidson. Wed. thru Fri. at 8 p.m. Sat. at 3 and 8 p.m., Sun. at 4 p.m.; $6 to $12; thru 12/21. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

BUTLEY—Paul Taylor Robertson has the title role in a revival of Simon Gray's play about a brilliant professor who over the years has become convinced of the utter futility of his profession; directed by Linda Pakri. Thurs. thru Sun. at 8 p.m.; $8; thru 11/23. **Courtyard Theatre**, 39 Grove Street (673-5636).

THE CANDY STORE—A rock musical comedy, by Elmer Kline and Michael Shenker, dealing with a ten-year quest for a $50 bill with which to pay the landlord. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/16. **Chapel Theatre,** 2 Second Avenue (529-9230).

CHILI QUEEN—Jim Lehrer (MacNeil/Lehrer Newshour) has written this comic drama, set in a Texas diner, depicting the confrontation between a young drifter and a waitress; directed by Frances Hill. Fetured in the cast are Rick J. Porter, Jayne Chamberlin, Fred Burrell, and Paul Doherty. Lehrer and MacNeil will be heard in the role of TV newsmen. 11/15, 19 thru 22, 26 thru 29, 12/3 thru 5, and 10 thru 13 at 8 p.m., Sundays at 3; $8. **Hartley House Theatre,** 413 West 46th Street (315-2052).

DOUBLE BILL—*The Man of Destiny,* about a young Napoleon at a crossroad in his career, and *Village Wooing,* about an unusual union of a man and a woman of different temperaments, two George Bernard Shaw comedies directed by Carol Fox Prescott. Plus John Guare's *Copout.* Thru 11/16 (call theater for specifics); $8. **Chelsea Center,** 436 W. 28th St. (645-9139).

DOUBLE BILL—John Lewter's *Nuptial Song* and T. Wayne Moore's *Honeymoon* are comedies dealing with love and marriage in small southern towns. The first is directed by John Basil, the second by the author. Featured in the casts are Nina Tremblay, Gail Hansen, Gordon Jones, Martin Barter, John Moser, Ann Hollywood. Sun.-Tues. at 8, 11/24-12/9. **Hartley House Theater,** 413 West 46th Street (315-2052).

DOUBLE BILL—Ken Charles's *Diary of a Stitch Queen* and *Sister Catherine's Holy War,* two contrasting plays; directed by Ken Charles. Featured in the cast are Sandy McFadden, Merry Jayne Howard, Michelle Goguen, Catherine Stork, Barbara J. Spence, and Michael T. Henderson. Fri. and Sat. at 8 p.m., thru 11/22. **Cash Performance Space,** 10 East 18th Street (279-4200).

EDWARD II—Stephen R. Tracy has the title role in a revival of Bertolt Brecht's allegory of the current stock market mania, or, mergers and acquisitions on the multi-national corporate level! R. Jeffrey Cohen directs, and featured in the cast are Jim Pratzon, Ann Shea, Melody Cooper, Laurence Schwartz, and Marty Rudoy. Thurs. thru Sat at 8, Sun. at 7; $8; thru 11/23. **RAAPP Arts Center,** 220 E. 4th Street (529-5921).

THE FALL OF THE HOUSE OF USHER—Edgar Allan Poe's "buried-alive" spookeroo, plus Jules Verne's *The Storm,* about an ill-tempered doctor, are treats for the Halloween season offered by the Odyssey Theatre. Wed.-Sat. at 8 p.m., Sun. at 3; $6 to $8; thru 11/16. **Newfoundland,** 6 West 18th Street (673-5665).

FINDING NORTH—Five short plays: *Baby in the Window* and *The Kingdom of Fish,* by Tim Powers; *Graces Before the Mirror, Uncertain Terms,* and *Cryptus and Cinerea: A Tragedy in Ten Minutes,* by Jim Luigs. Tues. thru Sat. at 6:30 p.m.; Sat. and Sun. at 2:30 p.m.; $5. **William Redfield Theatre,** 354 W. 45th St. (307-6917).

FOUR FACES OF LEE—Lee Bollinger's play, directed by Martha Lo Monaco. Featured in the cast are Charles E. Gerber, Claudia Hommel, Ann Timmons, and Marty Davey. 11/15 and 22 at 8:30 and 10:30 p.m., 11/16 and 23 at 7 p.m. **The Extrapolating Studio Theatre,** 112 West 21st Street (569-2574).

THE FLOWERING PEACH—Jack Rechtzeit and Zipora Spaisman star in Clifford Odets play, with music, about Noah and his family at the time of the flood, adapted into Yiddish by Miriam Kresyn; directed by Roger Sullivan. Sat. at 8, Sun. at 2 & 5:30; $12-$16. **Folksbiene,** 123 East 55th Street (755-2231).

GASLIGHT—Revival of the Victorian thriller by Patrick Hamilton, directed by Ben Jacobs. Featured in the cast are Dawn Volkart, Ron Bohn, Lory Marcosson, Christian Brueckner, and Jane Lindberg. Thurs. thru Sat. at 8 p.m.; $6; thru 11/22. **The Actors' Factory,** 149 West 29th Street (594-1494).

HELGA'S SECRET—Nomi Rubel's play about mysteries of the mind, directed by the author. Featured in the cast are Charlie Redell, Joan Friday, Robert E. Miller, Yvonne Maureen Downes, Emily Garrett, and Vincent Burger. 11/12, 14, at 7:30; $8. **Theatre Arts,** 593 Columbus Avenue (874-6297).

HOUSE ON MAYHEM STREET—An ensemble creation conceived and written by Jerry Cofta, Lynn Pyle, and Skeeter Greene, with music by Greg Langdon and directed by Ted Hannan. It takes place in a women's shelter in the Bronx. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10 and $8; from 11/20. Presented by the Mass Transit at the **American Theatre of Actors,** 314 West 54th Street (279-4200).

THE LAST WEEKEND—Will Buchanan, Nancy O'Shea, and Shelley Conger are the stars of Elizabeth Sharland-Jones's domestic comedy based in present-day Sydney, with political overtones, about an Australian couple whose marriage is split apart by the arrival of a nuclear physicist from America (who is interested in seducing her); directed by James Jennings. 11/12 thru 15 at 8 p.m.; $8. **American Theatre of Actors**, 314 West 54th Street (581-3044).

MAGIC THEATRE—New York City's magicians, including David Charne, Abatar, Eric DeCamps, Torkava, and many more, entertain. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m., thru 11/23; $10. **Raft Theatre,** 432 West 42nd Street (947-8389).

THE MAIDS—Jean Genet's drama, directed by Assurbanipal Babilla, in which two sisters hatch schemes of vengeance to do away with their "benevolent" mistress. Featured in the cast are Donna Linderman, Karen Linderman, and Katherine Shepard. Fri. thru Mon. at 8 p.m.; $8; 11/14 thru 12/8. **French Evangelical Church Theatre**, 128 West 16th Street (982-3480).

MAMA—Paulene Myers's play, performed by her, is about her own mother and five other black American women, two of whom were slaves. Fri. thru Mon. at 8 p.m., Sun. at 3 p.m.; $8; thru 11/17. **Ernie Martin Studio**, 311 West 43rd Street (245-6366).

MAN WITH A RAINCOAT—J. Kenneth Campbell stars in William Wise's mystery as a big city detective who devotes his entire career to a seemingly unsolvable murder; directed by Stephen Rosenfield. Twenty actors (Daniel Whitmer, Robert Arcaro, Wendy Weill, Janet Aspers, Ron Stetson, Maggie Burke, Nelson Simon, J. Kenneth Campbell, Robin Polk, Mary Daciuk, Edward Cannan, Rich Ferguson, Earl Hagan jr., and Jonathan Lipnick, to say nothing of Greg Giordano, Joel Simon, Spartan McClure, Bill Mitchelson, Barbara Ramsey, and Marisa Redanty) play 35 roles through 22 scenes. Wed. thru Mon. at 8 p.m., Sun. at 3 p.m.; $10; thru 11/23. **American Folk Theater,** 241 West 55th Street (679-7575).

THE MEMBER OF THE WEDDING—A revival of the play based on Carson McCullers's book of the same name about adolescent loneliness, set in the South during World War II; directed by Lee Frank. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 11/9. **Hartley House Theater,** 413 West 46th Street (666-1716).

MISS JULIE—A revival of August Strindberg's drama about an aristocratic woman passionately involved with the family's butler; directed by C. T. Harper. Featured in the cast are Michele Harper, Rod McLucas, and Barbara von Siebenthal. 11/13 thru 15, 20 thru 22 at 8 p.m. 11/16 at 3 p.m.; $8. Theatre at **Grace and St. Paul's Church,** 123 West 71st Street (245-0535).

NORTH AMERICAN HOMO SAPIENS IN CAPTIVITY—David Ravel's play about the collision of ancient tribal myths with contemporary American values; directed by Phyllis Ward Fox. Featured in the cast are Rob Tossberg, Ron Nummi, Bill Schenker, Christopher Todd, Joey Fortini, Barney Dineen, and Dana Helfrich. Wed. thru Sat. at 8 p.m.; $6 and $7; thru 11/22. **Brooklyn Playworks Performance Loft,** 674 Fourth Avenue, Brooklyn (718-499-2293).

PAGEANT—*The Last Word in Beauty,* a musical spoof about our national obsession with beauty pageants (at each performance the audience will actually choose the winner); book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans; directed by Bobby Longbottom. The six female contestants will be portrayed by men. Featured in the cast are Rex Carlton, Bill Fabris, Russell Giesenschlag, Edward Marona, John Salvatore, Dick Scanlon, and the emcee is Larry Raiken. Thurs. and Fri. at 8 p.m., Sat. at 8 and 11 p.m., Sun. at 3 p.m.; thru 11/23. **Riverwest Theatre,** 155 Bank Street (243-0259).

PIPPIN—The Washington Square Players of New York University present a musical comedy, with music and lyrics by Stephen Schwartz, book by Roger O. Hirson, directed and choreographed by Chris Clark, about a young man's desire to find freedom and his special place in the world. Pippin is the son of Charlemagne. 11/13 thru 15, and 20 thru 22 at 8 p.m.; $7. **University Theatre,** 35 West 4th Street (598-3067).

THE RED MADONNA OR A DAMSEL FOR A GIRILLA—Written and directed by Arrabal, play is set in Madrid during the first decades of this century through Franco's rise, and is loosely based on the true story of a young society woman. Wed. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $10; from 11/12. **INTAR Hispanic American Theatre,** 420 West 42nd Street (279-4200).

SMALL HANDS—Frank Hoffman's comedy, directed by Meg Brazill, in which two teenagers take a coffee shop hostage because a certain song was not on the jukebox. Thurs. thru Sat. at 8 p.m.; $8; thru 11/22. **University of the Streets,** 130 East 7th Street (718-383-2850).

SPACE WALK— Alan Mokler's play is described as a man's trek through the contradictions of 20th century U.S.A.; directed by Peter Wallace. THurs. thru Sat. at 8 p.m., Thurs. at 11 a.m., Sun. at 3 p.m.; $8 to $10; thru 11/16. **New Theatre,** 465 Dean Street, Brooklyn (718-203-3366).

SWAN SONG—Comedy thriller by John Greenwood and Jonathan Levi, based on British mystery writer Edmund Crispin's novel featuring a locked-room murder. Tony Tanner, who is the director, also is the star. Featured in the cast are Sarah Rice, Jack Eddleman, Brent Barrett, Chip Cornelias, Anne-Marie Lee, JoAnn Cunningham, Mark Chamberlin, and Ron Randell. Phone theater for schedules. $8; thru 11/22. **Masur Theatre,** 555 East 90th Street (685-1233).

TERMINAL BAR—Paul Selig's comedy brings together three disparate figures in a derelict New York bar as the city is ravaged with plague; directed by Michael Engler. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m.; $10; 11/13 thru 12/6. **On Guard Arts,** 270 Lafayette Street (945-3270).

TEVYE & HIS DAUGHTERS—A. Pearl's serious, yet comedic, look at Jewish life in czarist Russia. Thurs.-Sat. at 8, Sat. & Sun. at 3; $7; thru 11/30. **River Stage,** 46 Old Fulton St., Brooklyn (718-852-7360).

THERESE RAQUIN—Zola's play, adapted and directed by Steven Baker. Thurs.-Sun. at 8; $5; thru 11/30. **Dramatis Personae Theatre,** 25 E. 4th St. (673-4382).

TOP GIRLS—Theater at Barnard presents Caryl Churchill's play, directed by Gordon Gray. 11/12, 13, 15, 19, 20, 22 at 7:30; 11/14, 21 at 5:30; $6. **Minor Latham,** Broadway at W. 119th St. (280-2079).

TRIPLE BILL—Three plays by Robert Perring that deal with gay and lesbian relationships: *Secret Love, Best Man,* and *Guest Room.* Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; thru 11/23; $8. **18th Street Playhouse,** 145 West 18th Street (695-2484).

UNCLE VANYA SHOW—An improvisational adaptation of Anton Chekhov's *Uncle Vanya,* presented by the Irondale Ensemble. Wed. and Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; thru 11/30; $8 to $10. Call theater ahead because schedules change. **Divine Theater,** 50 East 7th Street (666-7856).

THE WAGER—Mark Medoff's play, directed by Susan Sternkopf. With Adam Caparell, Michael James Wolfe, Erika Kluth, Russ Pennington. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 11/23. **Pearl Theatre,** 125 West 22nd Street (243-0240).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BARBRO BACKSTROM—Wire-mesh sculptures of the figure, by a Swedish artist, thru 12/13. Simon/Neuman, 42 E. 76th (744-8460).

HANNELORE BARON—Landscape collages inspired by Isak Dinesen's memories of her life in Africa, thru 12/3. Schlesinger-Boisanté, 822 Madison (734-3600).

JACOBO BORGES—New paintings that are symbolic self-portraits, thru 12/6. CDS, 13 E. 75th (722-9555).

CAROL BURCH-BROWN—Mixed-media drawings for a group of poems from Rainer Maria Rilke's "Sonnets to Orpheus," thru 11/29. Urdang, 23 E. 74th (288-7004).

ALFREDO CASTANEDA—Recent figurative paintings in a surrealistic style, by a Mexican artist, thru 11/29. Martin, 23 E. 73rd (288-2213).

ALFREDO CASTANEDA—Recent surrealist paintings and drawings, thru 11/29. Martin, 23 E. 73rd (288-2213).

RICARDO CINALLI—Monumental pastel murals of mythological scenes, 11/12–12/20. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

ROBERT CUMMING—Invented objects and architecture, 11/15–12/20. Castelli Graphics, 4 E. 77th (288-3202).

RONALD DAVIS—Paintings on canvas, resin and fiberglass "paintings," and prints, from 1970–79, thru 12/5. New York Academy of Sciences, 2 E. 63rd (838-0230).

SONIA DELAUNAY—Selected works from 1907–1972, including paintings, graphic designs, and sketches for fashions and fabrics, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

WALTER DE MARIA—A recent work entitled, "Large Rod Series: Circles/Rectangles 1984–1986," thru 11/22. Fourcade, 36 E. 75th (535-3980).

ANTONIO GAUDI—Furniture and objects designed by Gaudi, some of which were fabricated by Busquets, thru 12/20. Stone, 48 E. 86th (988-6870).

BALCOMB GREENE—Paintings of figures, plus landscapes and seascapes, thru 12/6. Perlow, 980 Madison (517-5858).

HANS GROHS—Paintings, watercolors, drawings, and prints in the Northern Romantic tradition, dating from 1910 to the mid-1970s, thru 11/22. Goethe House, 1014 Fifth (744-8310),

VICTOR KOULBAK—Paintings and drawings evocative of works by Italian Renaissance masters, thru 11/29. Cecil, 16 E. 72nd (517-3605).

GIACOMO MANZU—Drawings and sculpture, thru 12/6. Weintraub, 992 Madison (879-1195).

LUIS MARSANS—Recent still-life drawings and paintings by a Spanish artist, 11/12–12/23. Bernard, 33 E. 74th (988-2050).

ANDRE MASSON—Sixty paintings, works on paper, and sculptures that span two decades of his career (1923–43), thru 11/20. Kouros, 23 E. 73rd (288-5888).

AL MEIER—Three-dimensional wall reliefs that make references to tribal art, Cubism, Art Deco, and other styles, thru 11/29. New York, 22 E. 84th (772-3700).

HENRY MOORE/JOAN MIRO—Sculptures and prints/Aquatints and drawings.Thru 12/31.Silberberg,16 E. 79th (861-6192).

LIKA MUTAL—Carved stone sculptures with interlocking forms and moveable pieces, thru 11/29. Haime, 1000 Madison (772-7760).

JOHN NEWMAN—Three recent sculptures, 11/12–12/13. Hoffeld, 1020 Madison (734-5505).

GERARDO PITA—Recent drawings and paintings of architectural views and interiors, thru 12/6. Staempfli, 47 E. 77th (535-1919).

JACKSON POLLOCK—Paintings and drawings from 1943–46, including works from the "Equine" and "Sgrafitto" series, thru 12/20. McCoy, 19 E. 71st (570-2131).

MAURICE PRENDERGAST—Watercolors of American, Italian, and French scenes, dated 1896–1906, on loan from museums and private collections, thru 12/6. Coe Kerr, 49 E. 82nd (628-1340).

KEN PRICE—Recent ceramic sculptures, thru 12/2. Willard, 29 E. 72nd (744-2925).

ROBERT RAUSCHENBERG—Sixty drawings from 1958–68, thru 12/6. Acquavella, 18 E. 79th (734-6300).

EDDA RENOUF—Abstract works on paper, thru 11/22. Hamilton, 19 E. 71st (744-8976).

HERMAN ROSE/VINCENT CANADE—Paintings and drawings by both, from the 30s through the WPA era, thru 11/21. Radann, 790 Madison (628-0918)

JOOP SANDERS—Paintings and drawings from the 60s and 80s by this Abstract Expressionist, thru 12/6. Kren, 22 E. 65th (861-9933).

FRITZ SCHOLDER—Recent paintings of interiors, thru 11/29. ACA, 21 E. 67th (628-2440).

AUGUSTUS VINCENT TACK—Paintings from the late 1920s, when this artist ventured into abstraction, thru 12/4. Knoedler, 19 E. 70th (794-0550).

HERK VAN TONGEREN—New bronze sculptures, thru 12/13. Cordier & Ekstrom, 417 E. 75th (988-8857).

MAX WEBER—Paintings from his first Cubist period, 1910–20, and from 1940–60, when he returned to Cubism, thru 11/29. Forum, 1018 Madison (772-7666).

CHRIS WILMARTH—Eight new works in bronze, steel, plate and blown glass, in a series entitled, "Delancey Backs (and Other Moments)," thru 12/3. Hirschl & Adler Modern, 851 Madison (744-6700).

57th Street Area

NICHOLAS AFRICANO—Recent figurines and paintings entitled, "Lost boy, laughing man," thru 11/29. Solomon, 724 Fifth (757-7777).

LUIS CRUZ AZACETA—Large-scale unstretched figurative paintings, thru 11/20. Frumkin, 50 W. 57th (757-6655).

WILLIAM BAILEY—Recent paintings and drawings, thru 12/3. Schoelkopf, 50 W. 57th (765-3540).

JIM BUTLER—Recent paintings, thru 11/20. De Nagy, 41 W. 57th (421-3780).

JOHN CAGE—Drawings from his "Ryonaji Series," 11/12–12/6. BlumHelman, 20 W. 57th (245-2888).

JEAN DUBUFFET—A retrospective of paintings, drawings, gouaches, 11/12–12/31. Urban, 500 Park (593-3306).

JOHN DUFF—Recent sculpture, thru 11/29. BlumHelman, 20 W. 57th (245-2888).

ARTHUR GIBBONS—Painted steel sculptures, thru 11/29. Emmerich, 41 E. 57th (752-0124).

JILL GIEGERICH—Wall sculptures composed of industrial materials on plywood bases, thru 11/29. McKee, 41 E. 57th (688-5951).

PAOLO ICARO—Plaster forms and friezes by this Italian artist who occasionally incorporates other found objects into his work, such as broken glass and charcoal, thru 11/15. Tilton, 24 W. 57th (247-7480).

VALERIE JAUDON—Ten large abstract paintings in primary colors that juxtapose intertwining geometric forms on a modular grid, thru 11/29. Janis, 110 W. 57th (586-0110).

PAUL JENKINS—Recent acrylic paintings from his "Broken Prism" series, thru 12/6. Gimpel & Weitzenhoffer, 724 Fifth (315-2033).

MARINA KARELLA—Recent oil paintings on canvas and silk, plus sculptures, thru 11/30. Green, 500 Park (371-8288).

WILLIAM KING—Recent sculptures in vinyl, wood, and bronze, plus monotypes, thru 12/31. Dintenfass, 50 W. 57th (581-2268).

COLIN LANCELEY—Six small relief paintings from the past two years, and one large new work, "Nocturnal Garden," by an Australian artist, thru 12/31. Frumkin, 50 W. 57th (757-6655).

JEANETTE LEROY—Recent works on paper, thru 12/2. Marlborough, 40 W. 57th (541-4900).

RENE MAGRITTE—Paintings and gouaches from 1926 through the mid-60s, in an exhibition honoring the 50th anniversary of the artist's first exhibition in the United States at Julian Levy Gallery, thru 12/15. Herstand, 24 W. 57th (664-1379).

JOHN MARTIN—Mezzotints that illustrated Milton's *Paradise Lost,* thru 11/30. Fitch-Febvrel, 5 E. 57th (688-8522).

RODRIGO MOYNIHAN—Paintings of studio interiors, still lifes, nudes, and self-portraits that synthesize figurative and abstract elements, by an English artist, thru 11/29. Miller, 41 E. 57th (980-5454).

GEORGE NICK/HERMAN ROSE—Recent paintings of New England architecture, landscapes, and interiors/Recent paintings of landscapes in Western Europe and New York, plus watercolors of flowers in the Caribbean. Thru 12/3. Fischbach, 24 W. 57th (759-2345).

B. J. O. NORDFELDT/TIM KELLEY—Early expressionistic paintings of the New Mexican landscape, plus later, more simplified compositions from the 40s and 50s/Recent welded sculptures in black and polychrome steel. Thru 11/25. Deutsch, 20 W. 57th (765-4722).

JOHN OPPER/STEVE CURRIE—Recent abstract paintings/Recent abstract sculpture. Thru 11/26. Borgenicht, 724 Fifth (247-2111).

LINCOLN PERRY—Large-scale narrative figure paintings, thru 11/29. Tatistcheff, 50 W. 57th (664-0907).

JULIAN SCHNABEL—Six recent paintings of landscapes that contain spectral or incongruous occurrences, spatially united by backdrops from the Kabuki theater, thru 11/29. Pace, 32 E. 57th (421-3292).

WALLACE HERNDON SMITH—Paintings from the past 50 years, including landscapes, portraits, still lifes, sailing scenes, and cityscapes, thru 12/3. Armstrong, 50 W. 57th (582-8581).

ANNE TRUITT—Painted rectilinear wood columns from 1971–1983, 11/12–12/6. Emmerich, 41 E. 57th (752-0124).

LAWRENCE WEINER—Five recent works that are fragments of sentences painted directly onto the gallery walls, thru 11/15. Goodman, 24 W. 57th (977-7160).

JOHN WILDE—Surreal paintings of still life subjects, plus self-portraits, thru 11/29. Schmidt-Bingham, 41 W. 57th (888-1122).

BETTY WOODMAN—Recent ceramic works made in Sevres, Tuscany, New York, and Boulder, thru 11/29. Protetch, 37 W. 57th (838-7436).

East Village

ADAM COX/ELLIOTT GREEN—Recent abstract paintings by both, thru 11/30. Cerigo, 202 Ave. A (777-2579).

CRASH—Paintings, drawings, and furniture, thru 11/30. Jus de Pomme, 338 E. 11th (674-5389).

CAROL KREEGER DAVIDSON—Sculptures in canvas-fiberglass and metal, thru 11/30. Humphrey, 242 E. 5th (529-0692).

MOIRA DRYER—Recent paintings, thru 11/15. Good, 39 Great Jones (420-9063).

AUDREY FLACK—Religious paintings from the collection of the artist, private lenders, the Meisel Gallery, the Metropolitan and Whitney museums, thru 11/28. Cooper Union, 7th St. and Third Ave. (254-6300).

TIM FOLZENLOGEN—Dream-like paintings of New York and Paris, thru 11/30. Helio, 122 St. Marks Place (529-8122).

RODNEY ALAN GREENBLAT—Three-dimensional wall works and free-standing sculpture, thru 11/30. Mansion, 167 Ave. A (477-7331).

CHRIS GRIFFIN—New wood and terracotta sculpture based on geometric and organic forms, 11/13–12/14. Pictogram, 443 E. 9th (505-5576).

CHARLES HEWITT—Turbulent landscapes, in oil on canvas, thru 11/30. M-13, 413 E. 9th (505-9016).

JARRETT HUDDLESTON—Gestural paintings of plant-like shapes and vaguely familiar objects, thru 11/26. Area X, 200 E. 10th (477-1177).

JEANNE JAFFE—Life-size sculptures and frieze reliefs constructed of cast paper, 11/13–12/11. 9th Precinct, 309 E. 5th (982-7933).

KEVIN KENNEDY—Acrylic paintings on aluminum, with imagery from heavy metal comics, thru 11/23. Diaz, 223 E. 10th (420-9174).

RUTH KLIGMAN—Six large-scale abstract paintings in pastel, metallic colors, thru 12/7. Donahue, 520 E. 11th (477-3442).

ADAM KURTZMAN—Life-size figures, masks, wigs, and "fish" hats, all made of paper maché, thru 12/2. On the Wall, 328 E. 11th (460-0963).

KEVIN LARMEE—Large-scale neo-impressionist paintings, thru 11/30. Avenue B, 167 Ave. B (473-4600).

FAHRAD OSTOVANI—Recent collages and drawings by a Persian artist, thru 12/3. Sherkat, 526 E. 11th (529-9525).

PHILIP POCOCK—Dye bleach photochemical paintings, thru 11/23. Piezo Electric, 200 Ave. (505-6243).

RICHARD PRINCE—Recent large-scale photographic works, thru 11/23. International With Monument, 111 E. 7th (420-0517).

ANN PURCELL—Recent abstract paintings, thru 11/30. Dash, 632 E. 11th (475-7406).

TONI PUTNAM—Small bronze sculptures that incorporate symbols from mythology and the occult, with polychrome patinas, 11/12–12/7. Salvador, 216 E. 10th (228-3165).

TIM ROLLINS + K.O.S.—Paintings based on *Moby Dick* and *Alice in Wonderland*, by Rollins and his South Bronx high school students, thru 11/30. Gorney, 204 E. 10th (420-1760).

EDWARD SHALALA—Paintings with string grids into which twigs have been woven, thru 11/24. Sixth Sense, 525 E. 6th (677-9691).

TIM SNELL/KURT OSSENFORT—Recent abstract paintings by both, thru 11/22. Bond, 30 Bond (473-9653).

HUCK SNYDER—An installation entitled "The Circus Show," thru 11/30. Limbo, 647 E. 9th (475-5621).

LEONID SOKOV—Paintings and sculpture that combine imagery from popular culture and traditional folkloric sources, by a Russian emigré, thru 11/30. Zeus-Trabia, 437 E. 9th (505-6330).

DAVID WILSON—Small-scale paintings with layered images that evoke ancient architecture and modern media, thru 11/23. Art City, 439 E. 9th (420-0867).

SoHo and TriBeCa

PETER AGOSTINI/JAUNE QUICK-TO-SEE SMITH—Sculptures of horses, in plaster, ceramic, and bronze/Drawings of horses. Thru 11/22. Steinbaum, 132 Greene (431-4224).

JOHN AHEARN/RIGOBERTO TORRES—Recent collaborative multi-figure sculptures that portray situations particular to the South Bronx, thru 12/3. Alexander, 59 Wooster (925-4338).

TAKEFUMI AIDA—All ten houses from this Japanese architect's "Toy Block Houses" series, thru 11/22. Nichols, 83 Grand (226-1243).

TERRY ALLEN/SUSAN LEOPOLD—Twenty-one recent multi-media works that have the Vietnam war as a theme/A series of small architectural environments housed inside wooden boxes. Thru 11/22. Weber, 142 Greene (966-6115).

JOSEPH AMAR—Three-dimensional wall paintings in beeswax, oil, lead, and dry pigment on plywood, thru 11/19. Cutler, 164 Mercer (219-1577).

ROBERT ANDERSON—Paintings that combine images from modern and classic works of art with images of the artist's own, thru 11/25. Littlejohn-Smith, 133 Greene (420-6090).

HOWARD BEN TRE—New cast glass sculptures inspired by the artist's visit to the first Jewish cemetery in Prague, thru 11/29. Cowles, 420 W. Broadway (925-3500).

JOSEPH BEUYS—Major works, including several environmental sculptures, drawings, blackboards, and a vitrine, thru 11/29. Feldman, 31 Mercer (226-3232).

JOSEPH BEUYS—Posters from the late artist's exhibitions, thru 11/19. Gibson, 568 Broadway (925-1192).

BARD BREIVIK—Recent sculpture in black granite, cast iron, wire, and vine, by a Norwegian artist, thru 12/6. Van Eck, 420 W. Broadway (219-0717).

MORGAN BULKELEY/RALPH HELMICK—Narrative landscape paintings/Architectonic sculpture. Thru 11/29. Stux, 155 Spring (219-0010).

EMILIO CRUZ—Monumentally-scaled paintings of mythological fantasies, thru 11/29. Shapolsky, 99 Spring (334-8172).

VIRGINIA CUPPAIDGE—Abstract paintings, thru 11/29. Rosenberg, 115 Wooster (431-4838).

DON EDDY—Realist paintings that combine landscapes with personal imagery, 11/15–12/17. Hoffman, 429 W. Broadway (966-6676).

NATALIE EDGAR—Paintings based on the Carrara mountains in Northern Italy, thru 12/6. Ingber, 415 W. Broadway (226-2221).

LOUISE FISHMAN—Recent abstract paintings, thru 11/15. Baskerville + Watson, 578 Broadway (925-1955).

FLECHEMULLER—Recent paintings that have central images such as fishing lures and chairs, in a series entitled, "Texas Style," thru 11/29. Plumb, 81 Greene (219-2007).

MICHAEL GITLIN—Wood and mixed-media sculptures, thru 12/6. Davis, 568 Broadway (219-1444).

SUELLEN GLASHAUSSER—Oil stick drawings on glassine paper layered with colored netting, in a series entitled "Gardens," thru 11/26. Eno, 164 Mercer (226-5342).

DENISE GREEN—Recent abstract paintings with geometric objects in them, made in India, Italy, and Australia, thru 11/29. Viafora, 568 Broadway (925-4422).

DUNCAN HANNAH—Recent figurative paintings, thru 11/29. Semaphore, 137 Greene (228-7990).

ELIZABETH HARMS/FONTAINE DUNN—Non-objective paintings in intense colors/Works on paper in charcoal and gouache. Thru 11/22. Condeso/Lawler, 76 Greene (219-1283).

MARK INNERST—Paintings and drawings of landscapes and still lifes, thru 11/29. Marcus, 578 Broadway (226-3200).

R. L. KAPLAN/KEN KIFF—Seven recent paintings that incorporate "skywriting"/Paintings of primal landscapes filled with fantasy characters. Thru 11/29. Thorp, 103 Prince (431-6880).

KATE KENNEDY/ANDRIUS BALUKAS—Figurative paintings in a primitive style/Drawings that depict the rise and fall of past, present, and future civilizations. thru 11/29. Schreiber/Cutler, 171 Spring (925-1441).

GARY KUEHN—Wall pieces, sculptures and drawings from 1976–86, thru 12/6. Roeder, 545 Broadway (925-6098).

LISA LAWLEY—Recent paintings that explore some of the more exotic and abstract elements of the natural world, thru 11/29. Beitzel, 113 Greene (219-2863).

ROBERT LONGO—Large-scale combine pieces in an exhibition titled "Steel Angels, Part II," thru 11/15. Metro Pictures, 150 Greene (925-8335).

DAVID MARGOLIS—Riveted aluminum sculptures and fresco paintings in an exhibition celebrating the artist's 75th birthday, thru 11/29. Hudson, 105 Hudson (925-7290).

GERRY MOREHEAD—New paintings, thru 12/6. Gladstone, 99 Greene (431-3334).

MIMMO PALADINO—Recent paintings and sculptures, thru 11/22. Sperone Westwater, 142 Greene (431-3685).

ELLEN PHELAN—Large-scale paintings based on the landscape, plus a selection of drawings, thru 11/29. Toll, 146 Greene (431-1788).

LOIS POLANSKY—Handmade paper works, thru 12/3. Milliken, 98 Prince (966-7800).

RAMM-ELL-ZEE—Oil paintings on rugs, of scientific imagery, thru 11/22. Bryers, 111 Greene (925-8058).

ROBERT RAUSCHENBERG—Recent works, thru 11/22. Castelli, 420 W. Broadway (431-5160).

JOEL SHAPIRO—Recent sculptures in bronze and wood, plus charcoal and chalk drawings, thru 12/6. Cooper, 155 Wooster (674-0766).

TIM SNELL/KURT OSSENFORT ELYSE TAYLOR—Narrative paintings with cartoon-like imagery, in bright, flat colors, thru 12/6. Neale, 320 Lafayette (431-5077).

JONATHAN SILVER—Sculpture from 1976 to the present, thru 11/29. Gruenebaum, 415 W. Broadway (966-3646).

ROBERT THERRIEN—A series of installations, thru 11/22. Castelli, 142 Greene, Lower Level (431-6279).

LEE TRIBE—Recent steel sculptures, thru 11/29. Munroe, 415 W. Broadway (226-0040).

FRED TSCHIDA—Light sculptures, thru 11/25. Glass Workshop, 142 Mulberry (966-1808).

LAWRENCE WEINER—New work, thru 11/22. Castelli, 142 Greene (431-6279).

THORNTON WILLIS/FRANCOIS MORELLET—Recent paintings with geometric forms/Recent paintings. Thru 11/29. Oscarsson Siegeltuch, 568 Broadway (431-3550).

Other

ROBERTO PACE—New paintings, thru 11/18. Ala, 32 W. 20th (741-3344).

ANDY WARHOL—His "Oxidation Paintings" from 1978, thru 12/24. Gagosian, 521 W. 23rd (807-0807).

GROUP SHOWS

Madison Avenue and Vicinity

CORSINI—162 E. 63rd (371-6455). Italian Old Master paintings; thru 11/29.

HIRSCHL & ADLER—21 E. 70th (535-8810). A survey of American art from the turn of the century to the 1950s, with works by Dove, Hartley, Murphy, Nadelman, O'Keeffe, Sheeler, Stieglitz, others; thru 12/6.

KOVESDY—897 Madison (628-6886). Futurist works by Exter, Delauney, Kupka, Mattis-Teutsch, Scheiber, others; thru 12/20.

MARBELLA—28 E. 72nd (288-7809). Landscape paintings by Bierstadt, Bricher, Hallowell, Sloan, others; thru 11/29.

SCULPTURE CENTER—167 E. 69th (879-3500). "The Sculptural Membrane," with works by Bontecou, DiCapua, Ghiz, Hepper, Mayer, Michael, Wood; thru 12/2.

SHEEHAN—52 E. 79th (772-7777). American prints dating from the mid-18th century to the mid-20th century, by Bingham, Johnson, Sargent, Whistler, others; thru 12/30.

SHEPHERD—21 E. 84th (861-4050). A 20th-anniversary exhibition, of twenty 19th-century works of art; thru 11/29.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Botero, Francis, Guston, Noland, others; thru 11/29.

ART

57th Street Area

FRENCH—41 W. 57th (308-6440). "Telling Art," with narrative paintings by Birmelin, Haney, Leslie, McCoy, Muller, Nickson, Tansey, Van Horn, Witkin; thru 12/6.

GOODMAN—41 E. 57th (593-3737). "6 Artists in 3 Forms," with works by Dubuffet, Giacometti, Léger, Matisse, Miró, Picasso; thru 11/29.

HEIDENBERG—50 W. 57th (586-3808). Sculpture by Botero, Chadwick, Chia, Manzu, Zuniga, others; thru 11/29.

KENNEDY—40 W. 57th (541-9600). American paintings by Burchfield, Demuth, Eakins, Homer, O'Keeffe, others; thru 11/29.

LEVER/MEYERSON—16 W. 57th (977-9444). "Hans Hofmann and His Legacy," with paintings by Blaine, Bultman, Cavallon, De Niro, Hofmann, Stout, others; thru 12/12.

MARLBOROUGH—40 W. 57th (541-4900). Works by 33 modern masters, including Bacon, Matisse, Mondrian, Picasso, Pollock, Utrillo, others; thru 12/2.

MERRIN—724 Fifth (757-2884). Ancient Peruvian textiles selected by Jack Lenor Larsen, thru 11/22.

TILTON—24 W. 57th (247-7480). Recent works by Cemin, Icaro, Kessler, Plate, Purdum, Scheibl, others; thru 12/24.

East Village

CIRCLEWORK VISIONS—117 E. 7th (533-0354). "Man-Made Machine," with works by Spear, Toth, Towner; thru 11/30.

DRAMATIS PERSONAE—25 E. 4th (384-3997). Collaborative works by Botts, Dean, Frangella, Gilbert-Ryan, Handorff, Westfall, Wall, others; 11/12–12/7.

EL BOHIO—605 E. 9th (226-8662). Sixty paintings and drawings by Central American artists, the sale of which will benefit the National Sanctuary Defense Fund; thru 11/23.

KENKELEBA HOUSE—214–16 E. 2nd (254-5269). "Self-Portrait," with works by Corn, Gilmour, Heap-of-Birds, Pink, Searles, others; thru 12/21.

LOUGHELTON—19 E. Second Ave. (529-2288). "Fabricated, Not Found," with sculpture and drawings by Apfelbaum, Duff, Franklin, Henkel, Knowlton, Lere, Whisler, Wool, Vital; thru 12/7.

PARKER BRATTON—322 E. 11th (228-7023). A group show curated by Richard Bosman; thru 11/30.

P.P.O.W.—337 E. 8th (529-1313). "Force of Circumstance," with works by five British artists, in cooperation with Interim Art, London; thru 11/30.

P.S. 122—409 E. 9th (228-4249). "Italiani in New York," with works by Agus, Diodato, Naimo, Scarpati, others; thru 11/23.

SRAGOW—436 E. 11th (477-6284). American art from the 30s and 40s; thru 11/30.

TRADITION 3 THOUSAND—273 E. 10th (529-1411). Chinese harvest as a theme in paintings by Cheng, Fay, Huang; thru 11/23.

SoHo and TriBeCa

ART IN GENERAL—79 Walker (219-0473). "Multiple Choice," with works by Albers, Aptekar, Battenfield, Sills, others; thru 11/28.

ARTISTS SPACE—223 W. Broadway (226-3970). "The Fairy Tale: Politics, Desire and Everyday Life," with works by Acconci, Belshe, Casabere, Fraser, Lawler, Sanchez, others; thru 11/26.

DI LAURENTI—383 W. Broadway (925-5100). "ArtItalia '86: Works of Italian Artists"—an overview of work from the 60s to the present; thru 12/20.

HENOCH—80 Wooster (966-0303). Mixed-media works by gallery and invited artists; thru 11/30.

PIETRASANTA—81 Franklin (219-3128). "From Maquette to Monument," with sculptures by Arman, DeWoody, Flanagan, Grau, Nesbitt, Rayberry, Staller, Strider; thru 11/28.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Paintings by Davis, Lin, Williams, Yoshida; thru 11/29.

Other

BERNARDUCCI—17 E. 17th (206-7578). "American Cityscape," with works by Button, Davis, Diamond, Hambleton, Hannock, Jacquette, McPherson, Terry; thru 11/30.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8109). Landscape, in painting and sculpture by Amenoff, Bartlett, Cucchi, Goldstein, Innerst, Kiefer, Lucero, others; thru 12/14.

LEVER HOUSE—Park Ave. and 53rd St. (431-5669). The Sculptors Guild 49th Annual Exhibition, with works by Barrett, Davidson, Gross, Malpass, Mark, McFarlane, Van de Bovenkamp, others; thru 11/25.

P.S. 1—46-01 21st St. (718-784-2084). "John McCracken: Heroic Stance;" "Preview: Nine French Painters;" "Sue Coe: Malcolm X Series;" "Special Projects;" "Building Machines;" "James Turrell: Meeting an Installation" (by app't only); "Larry Miller: Accord;" "Kathryn High: The Monk;" thru 12/21.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-875-4031). Works by Cruz, Peer, Shicoff; 11/12–12/20.

RYAN—452 Columbus (799-2304). Prints made at Atelier 17 from 1927–55, by Abbey, Citron, Dehner, Ferren, Hayter, Trumbull-Mason, Miró, Tanguy, others; thru 11/22.

PHOTOGRAPHY

JIM BEECHER—Color photographs of cars and trucks, thru 12/9. Puchong, 36a Third Ave. (982-1811).

LYNN BIANCHI/ROBERT BIANCHI—Photographs of male and female nudes by both, thru 11/30. Ledel, 168 Mercer (966-7659).

DAVID CABRERA—Paintings composed of stretched multi-colored polyester on birch board and color photographs mounted in display cases with disposable razors, thru 12/9. 303, 303 Park (477-4917).

ROBERT CAPA/DAVID SEYMOUR-"CHIM"—Photographs of the Spanish Civil War by both, thru 12/31. Spanish Institute, 684 Park (628-0420).

IMOGEN CUNNINGHAM—Photographs from the 20s and 30s, including portraits and close-up studies of plants and nudes, thru 12/6. Photofind, 138 Spring (334-0010).

JOHN DIVOLA/GENO RODRIGUEZ—Color photographs by both, thru 11/23. Baum, 109 Hudson (219-9854).

ROBERT FRANK—Photographs, mostly multiple images, from 1940–85, that reveal the personal issues in this photographer's life, thru 11/29. Pace/MacGill, 11 E. 57th (759-7999).

LEE FRIEDLANDER/LEN JENSHEL—"Cherry Blossom Time in Japan"—a new book of photogravures/Recent color photographs made in conjunction with the film, *True Stories*. Thru 12/13. Miller, 138 Spring (226-1220).

BENRICH GRUNZWEIG—Photographs in a series entitled "Implausible Images," thru 11/29. Neikrug, 224 E. 68th (288-7741).

GEORGE HOYNINGEN-HUENE—Photographs from 1920–40, 11/12–12/6. Staley-Wise, 177 Prince (777-1590).

I.C.P.—1130 Fifth (860-1777) Tues. 12-8, Wed.-Fri. 12–5, Sat.-Sun. 11-6. $2.50 admission. "Alfred Eisenstadt: Eisie at 88"; "David Seymour "Chim": The Early Years, 1933–1939," 11/14–1/11.

CHAS RAY KRIDER—A series of handcolored black and white photographs entitled "The Order of the Holy Glove," thru 12/12. Natkin, 395 Broadway (925-4499).

PHILIP LIEBERMAN—Black and white photographs of the Swiss Alps, Florence, and small Tuscan hill towns, thru 11/29. Urdang, 23 E. 74th (288-7004).

LIFE GALLERY—Time & Life Building, Sixth Ave. at 50th, Room 28-58 (841-2300). By appointment. "Life Photographs from the First Fifty Years: 1936–1986"; thru 11/28.

VERA LEHNDORFF/HOLGER TRULZSCH—Collaborative polacolor prints, some of them almost life-size, taken in Prato, Italy, and printed in the Polaroid Corporation's facility in Cambridge, Mass., thru 11/29. Stoler, 13 White (966-5090).

TEOBERT MALER/ALFRED P. MAUDSLAY—Photographs of Maya ruins by both, taken in the late 1800s, thru 12/24. Center for Inter-American Relations, 680 Park (249-8950).

SHEILA METZNER—"Objects of Desire"—color portraits of the photographer's friends and family, thru 11/29. Wolf, 30 W. 57th (586-8432).

ANDREW MOORE—Large-scale color photographs composed of several layers of imagery, often of disparate subjects, thru 12/6. Lieberman & Saul, 411 W. Broadway (431-0747).

PHOTOCOLLECT—740 West End (222-7381). Photographs of railroad imagery from the 19th and 20th centuries, by Abbott, Delano, Fink, Goldin, McFarland, Metzger, Steiglitz, Watkins, others; thru 11/29.

PRAKAPAS—19 E. 71st (737-6066). Photographs by artists, including Bayer, Magritte, Rodchenko, Ubac, others; 11/12–12/20.

ROSAMOND WOLFF PURCELL/JASCHI KLEIN—Photographs of animals from a book titled, *Illuminations, A Bestiary*/Photographs by a young German filmmaker. Thru 11/20. Pfeifer, 568 Broadway (226-2251).

STOKKER-STIKKER—507 E. 6th (614-0148). Works by ten American and European photographers; thru 11/23.

PHILIP TRAGER—Photographs of Andrea Palladio's 16th-century villas, in conjunction with the photographer's latest book, "The Villas of Palladio," thru 11/29. Witkin, 415 W. Broadway (925-5510).

RAOUL UBAC—Photographs from his Surrealist period (1936–39), thru 11/29. Miller, 41 E. 57th (980-5454).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby (718-596-2222). 11/14, 15, 21, 22 at 8: Craig Gholson's "Chaos in Order." $8.

DANCE THEATER WORKSHOP—219 W. 19th (924-0077). 11/13–15 at 8, 11/16 at 3: John Kelly in "Pass the Blutwurst, Bitte (The Egon Schiele Story)."$7.

FRANKLIN FURNACE—112 Franklin (925-4671). 11/13 at 4 to 11/15 at 6: Alastair MacLennan's "Bury the Veil"—a 50-hour non-stop performance to celebrate Franklin Furnace's 10th Anniversary. $6.

P.S. 122—150 First Ave. (477-5288). 11/16 at 4: Hothouse Improvisations. $4. 11/17, 24 at 9: "Cantaloupe Tonight Can't Find the Car," an improvisation group. $7

THE KITCHEN—512 W. 19th (255-5793). 11/13, 14 at 8:30: Rachel Rosenthal's "L.O.W. in Gaia." $6. 11/17–29 at 8, 12/1–6 at 7: The Wooster Group's "The Road to Immortality Part One (Route 1 & 9)," directed by Elizabeth LeCompte, with Jim Clayburgh, Willem Dafoe, Spalding Gray, Peyton Smith, Kate Valk, and Ron Vawter. Mon.-Thurs. $12, Fri.-Sat. $15.

WHITNEY MUSEUM AT PHILIP MORRIS—120 Park (878-2453). 11/12 at 7:30: Johann Carlo and Michael Butler's "It's Still Life." Free.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6057). Wed.-Sun. 10-5, Tues. 10-8. $3:50, seniors & students $1:50. (Free Tues. 5-8). Craft Today: Poetry of the Physical; thru 3/22.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . City of Light; thru 3/1 . . . Dark Caves, Bright Visions: Life in Ice Age Europe; thru 1/18 . . . Ladies in the Field: The Museum's Unsung Explorers; thru April.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Art of Japan: Selections from The Burke Collection; thru 12/7.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1 . . . The

Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 11/23 . . . Disarming Images: Art for Nuclear Disarmament; thru 11/23 . . . A Decade of En Foco; thru 11/13 . . . Lorna Bieber: Recent Works; thru 11/19 . . . Recent Work by Marcos Dimas; thru 12/7.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Celebration Textiles: Faces and Places; thru 12/1 . . . Reinstallation of Islamic Collection . . . The Machine Age In America 1918–1941; thru 2/16 . . . American Works on Paper 1918–1941; thru 12/1 . . .Reinstallation of Islamic Collection . . . Hiroshige's One Hundred Famous Views of Edo: Autumn (Part II); thru 1/5. . . Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets; thru 6/29.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 11/20.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $3; seniors and students $1:50, free Tues. after 5 . . . "I'll Buy That: 50 Years of American Consumer Products;" thru 1/4 . . . Berlin 1900–1933: Architecture and Design; thru 2/25.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–9) . . . Works by Richard Long; thru 11/30 . . . Angles of Vision: French Art Today; thru 11/30.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Jewish Themes/Contemporary American Artists II; thru 11/16 . . . Mayim by Stacey Speigel; thru 11/16 . . . Mariana Cook Photographs: Israeli Portraits; thru 1/4 . . . Recent Israeli Art: Selections from the Jewish Museum Collection; thru 12/21 . . . In The Picture; thru Aug. '87 . . . Among Ancient Empires: Recent Excavations in Emeo Hefer, Israel; thru 3/22.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru Jan. '87 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Bamana: Sculpture from West Africa; thru 3/1/87 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 1/31 . . . Treasures of the Holy Land: Ancient Art from the Israel Museum; thru 1/4 . . . 15th–18th Century French Drawings in the Metropolitan Museum of Art; thru 1/4 . . . In Pursuit of Beauty: Americans and the Aesthetic Movement; thru 1/11 . . . Keynotes: Two Centuries of Piano Design; thru mid-Dec. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . W.S. Gilbert (1836-1911); thru 1/18.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. . . Morris Louis; thru 1/4 . . . New Photography II; thru 1/6 . . . Projects: Justen Ladda; thru 1/6. . . Francesco Clemente: The Departure of the Argonaut; thru 2/10.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. Rooms From the Home of John D. Rockefeller Sr. . . . The Best of the Best-Dressed List; thru 5/14 . . . Selling The Show: Turn-of-the-Century Theatre Posters; thru 5/10.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2.50, seniors and students $2 . . .In Support of Liberty: European Paintings of the 1883 Pedestal Fund Art Loan Exhibition; thru 11/30.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12–6, Fri. noon–10, Sat. noon–8. Closed Mon. & Tues. Suggested admission $3. A Distanced View: One Aspect of Recent Art from Belgium, France, Germany and Holland; thru 11/30.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry; thru 2/22 . . . Storied Shores: Lake George in Legend and History; thru 1/11 . . . Made for New York: Antique Toys from the Lawrence Scripps Wilkinson Collection; thru 3/1 . . . The Pleasure of Your Company: Parties and Balls in New York City; thru 3/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . . Max Ernst: Beyond Surrealism; thru 1/17. . . Women and Literature: English and American Writers from the 18th Century to the Present; 11/10–5/30. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. . Backstage at the Opera; thru 11/15 . . . Transformations in the Performing Arts in 18th Century France; thru 1/17.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . The Arnold and Seena Davis Collection; thru 11/16 . . . Subway: Photographs by Bruce Davidson; thru 11/30 . . . Errietta Maria Vordoni: Paintings; thru 12/6.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $4, seniors $2. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Major Acquisitions Since 1980: Selected Paintings and Sculpture; thru 11/30 . . . John Singer Sargent; thru 1/4 . . . Mary Lucier: Ohio at Giverny; thru 1/18. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Paintings and Drawings by Walter Murch (1907–1967); thru 11/18. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Twentieth–Century American Art: Highlights of the Permanent Collection . . . The Interpretive Link: Abstract Surrealism into Abstract Expressionism; thru 1/21.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000).11/12 at 7, 11/13 at 2: Contemporary Art. On view from 11/7. 11/18 at 10 & 2: Old Master, Modern and Contemporary Prints and Illustrated Books. On view from 11/14. **East,** 219 E. 67th St. (606-0400). 11/13 at 10: Antique and Modern Jewelry. On view from 11/8. 11/14 at 10: Modern and Contemporary Paintings, Drawings, Watercolors, Sculpture and Prints. On view from 11/11. 11/18 at 10: Furniture, Decorative Objects and Rugs. On view from 11/14.

DOYLE—175 E. 87th St. (427-2730). 11/12 at 10: Books, Illustrated Works, Letters and Autographs. On view from 11/8. 11/12 at 2: Old Master and Modern Prints. On view from 11/8. 11/13 at 7: Modern and European Paintings. On view form 11/8.

PHILLIPS—406 E. 79th St. (570-4830). 11/12 at 2: 19th and 20th Century Photographs. On view from 11/8.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/12 at 10:15: Contemporary Art from the estate of the late Robert C. Scull. On view from 11/6. 11/17 at 7: The John R. Gaines Collection. On view from 11/13. 11/18 at 10:15 & 2: Tribal Art. On view from 11/13. 11/18 at 7: Property from the estate of James Johnson Sweeney. On view from 11/13. 11/18 at 7: Impressionist and Modern Paintings, Drawings, and Sculpture, Part I. On view from 11/13.

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In "A Shopper's Guide to the New Real Estate," the maintenance prices for one-bedroom convertible and two bedroom apartments in Bronxville Glen South were incorrect. The correct prices are $414 and $500.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 12

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Kiri Te Kanawa. Two arias from Handel's *Rinaldo*; Mozart's Symphony No. 32 and "Exultate, Jubilate"; Ravel's *Mother Goose* Suite; "O! Quante Volte," from Bellini's *I Capuleti e I Montecchi*; the "Jewel Song," from Gounod's *Faust*; "Depuis le Jour," from Charpentier's *Louise.* Avery Fisher Hall at 8. Pension Fund benefit: $10–$50.

NEW YORK CITY HOUSING AUTHORITY SYMPHONY, Denis de Coteau conductor; soprano Grace Bumbry, percussionist-composer Max Roach, cellist Claudio Lescano, dancer Hinton Battle, the Dance Theatre of Harlem Workshop Ensemble. Works by Brahms, Grieg, Vivaldi, Pain/Nevil/Ellington, Roach, Rossini, Cilea, Saint-Saens, Haydn. John Johnson M.C. Alice Tully Hall at 8. Benefit: $15–$150.

GYORGY LIGETI, composer, "in concert and conversation," with pianist Volker Banfield, hornist Robin Graham, violinist Saschko Gawriloff. Works by Ligeti, including a New York premiere. Merkin Concert Hall at 8:30. $10.

KENNETH DE CARLO, trumpeter/**ANNETTE GINSBERG,** violinist. Scheidt's Canzona Cornetto (for 3 trumpets); Hindemith's Sonata for Trumpet and Piano; Corelli's Sonata No. 1, Op. 5; Copland's *Quiet City*; other works. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

JOAN ROWLAND, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

LISA SPECTOR, pianist. St. Bartholomew's Church, Park Ave. at 50th St. (751-1616), at 12:10. Free.

BUCKY AND JOHN PIZZARELLI, duo-guitarists. Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

GREGORY SLAG, pianist. Paul Hall, Juilliard School of Music, 155 W. 65th St. (874-0465), at 8. Free.

ZIGEUNER TRIO—Juilliard School ensemble: violinist Sandy Kim, cellist Mihai Tetel, pianist Brandt Fredriksen. Mozart's Trio in G, K. 564; Mendelssohn's Trio, Op. 49. Crystal Pavilion, 805 Third Ave., 49th–50th Sts., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

TIMOTHY BRITTON, on the Irish uillean pipes. Eagle Tavern, 355 W. 14th St. (505-6385), at 8 and 10. $5.

NEW REPERTORY ENSEMBLE, Leo Kraft director. Rathaus, Queens College, L.I.E. and Kissena Blvd., Flushing, at 12:30. Free.

Thursday, November 13

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Roger Woodward, violists Paul Neubauer, Leonard Davis. Bach's Brandenburg Concerto No. 6; Xenakis' *Kegrops*, for Piano and Orchestra (world premiere); Bach's Concerto in d, BWV 1052; Schubert's *Rosamunde*: Overture and Ballet Music. Avery Fisher Hall at 8. $7.50–$35.

WAVERLY CONSORT—"Salute to Iberia: The Road to Compostela." Medieval Spanish music. Alice Tully Hall at 8. $15.

STEVE WINWOOD, with Level 42. Madison Square Garden at 8. $17, $19.

THE MASTERPLAYERS, a chamber ensemble of 17 from Europe, Richard Schumacher conductor. Music of Handel, Vivaldi, Telemann. St. Peter's Church, Lexington Ave. and 54th St., at 8. $10.

SHEILA SCHONBRUN, soprano, with pianist Edward Niemann, baritone Arthur Burrows, violinist Benjamin Hudson. Music by Haydn, Mozart, Dallapiccola, Thomson, Wolf, Schumann. Merkin Concert Hall at 8. $10.

ANDRE MORGAN, composer-singer, with a band and vocalists, Pat Kelley M.C. Rhythm-and-blues. Symphony Space at 8. $8, in advance $6.

WALTER THOMSPON BIG BAND—Original music. Greenwich House, 27 Barrow St. (242-4770), at 8. $6.

ANDREW BOLOTOWSKY, flutist/**FRANCIS HEILBUT,** pianist. Transciptions from Schubert, Paganini, Beethoven. Green Auditorium, Hexter Building, JASA, 40 W. 68th St. (724-3200), at 1. Free.

CCNY JAZZ BANDS, Bob Norden director. Aaron Davis Hall, CCNY, Convent Ave. and 134th St. (690-4100), at 12:15. Free.

JUDAIC MUSIC SOCIETY, Carrie Feiner director. Music by Bloch, Bernstein, Gershwin, Ravel, folk music of Eastern Europe. "14 East" at the Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 7:30. $5, $4.50 in advance.

BARGEMUSIC—Violinist Ida Kavafian, violist Steven Tenenbom, pianist Joseph Villa, cellist to be announced. Mozart's Piano Quartet in g, K. 478; Beethoven's String Trio, Op. 3; Faure's Piano Quartet in c, Op. 15. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, November 14

NEW YORK PHILHARMONIC—See 11/13.

WAVERLY CONSORT—Music of the Renaissance. Metropolitan Museum at 8. $12.

ATUHUALPA YUPANQUI, guitarist. Town Hall at 8. $20, $25.

MULGREW MILLER/DONALD HARRISON QUARTET—"Jazz at 6," at the New School, 66 W. 12th St. (741-5667), at 6. $7.

FREDERICK SWANN, organist. Works of Bach, Durufle, Franck, Gogout, Preston (N.Y. premiere). Brick Presbyterian Church, Park Ave. and 91st St. (289-4400), at 8. $8, $10.

GALIMIR STRING QUARTET—Works by Haydn, Bartok, Beethoven. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

BARBARA RIZEK, flutist. Hunter College, Room 1527 North, 695 Park Ave. at 68th St. (772-5020), at 8. Free.

LE JEU DE ROBIN ET MARION, a 13th-century musical comedy. Greenwich House, 26 Barrow St. (362-3366), at 8. $12.

COLLABORATIONS/COMBINATIONS—See Dance below.

FACULTY RECITAL SERIES—Recent works by the Composition faculty, performed by students and faculty. Composers include Mamlok, Noon (premiere), Bracali, Ulehla, Weisgall, Lundborg, Tanenbaum. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

CONNOISSEUR CHAMBER ENSEMBLE—Lincoln Center Library at 4. Free.

TOM FARRINGTON AND COMPANY—The Centerfold Coffee House, 263 W. 86th St. (866-4454), at 8. $4.

MAXINE SULLIVAN, vocalist. Jazz at Noon, a lunch-hour jam session. Cafe 43, 147 W. 43rd (869-4200), at 12. $4.

KRONOS STRING QUARTET—"Next Wave" Festival. Brooklyn Academy of Music, 30 Lafayette Ave. (718-434-1900). Sold out.

GLORIA LYNNE AND THE EARL MAY TRIO—Church of St. Ann, Clinton and Montague Sts., Brooklyn (718-875-9710), at 7:45. $12.

QUEENS COLLEGE—At 1:30, Music Students Association concert. At 2:45, pianist Anthony Newton, student recital. At 4, soprano Paul Pavone, pianist Christopher Clark, student recital. All at Rathaus Hall, L.I.E. and Kissena Blvd., Flushing. Free.

GEMINI, the Slomovits twins with songs of America, the British Isles, Israel, and Hungary. The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972: Fridays after 9 p.m. only), at 9:30. $4.

Saturday, November 15

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC, Joseph Silverstein conductor-violinist, pianist Abbey Simon. Beethoven Society program: Violin Concerto on D; Piano Concerto No. 3; Symphony No. 5. Alice Tully Hall at 3. $15.

NEW YORK PHILHARMONIC—See 11/13.

JUDITH BLEGEN, soprano/**HAKAN HAGEGARD,** baritone, with pianist Warren Jones. Works by Stravinsky, Strauss, Mozart, Faure, Debussy, Duparc, Gounod, Lehar. 92nd Street Y at 8. $15–$20.

CLAUDIO ARRAU, pianist. Works by Beethoven and Liszt. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (662-2133), at 7:30. Free or, to benefit Amnesty International and Cathedral Concerts, $50 (316-7573).

WAVERLY CONSORT—See 11/13.

GIORA FEIDMAN, clarinetist, with guitarist Jeff Israel, double-bassist Richard Sarpola, harpist Susan Jolles. Klezmer music, also works by Joplin, Correa, Villa-Lobos, others. Metropolitan Museum at 8. $15.

SINE NOMINE SINGERS AND BAROQUE ORCHESTRA, Harry Saltzman conductor; soprano Julianne Baird, tenor Jeffrey Thomas, bass John Ostendorf, harpist Cheryl Fulton, organist Walter Hilse. Handel's Harp Concerto, Op. 4, No. 6; Organ Concerto, Op. 4, No. 1; *Alex-*

ander's Feast. Merkin Concert Hall at 7:30. $12.

GENERAL PUBLIC—The British rock band. Madison Square Garden Felt Forum at 8. $18.50.

MURRAY PERAHIA, pianist. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2, if still available.

GOODMAN CHAMBER CHOIR, with The Brass Age; Andrea Goodman conductor. Music by Purcell, Gabrieli, Robinson, Monteverdi, Janequin and Sermisy, Barber. St. Peter's Church, Lexington Ave. and 54th St. (254-1717), at 8. $10.

LESBIAN AND GAY BIG APPLE CORPS SYMPHONIC BAND, Sam Gindin conductor; the Hot Lavendar Swing Band, Jennifer Miller and Friends, other dancers and musicians in a program with a circus theme, "The Gayest Show on Earth." Music by Rossini, J. Strauss, and musical-theater composers. F.I.T. Auditorium, 227 W. 27th St. (869-2920), at 8. $12, $18; in advance, $10, $15.

ZOUNDS!, with soprano Marjorie Daley. Crumb's *Madrigals,* and world premieres by Chambers and Charles Porter. Taller Latinoamericano, 19 W. 21st St. (662-8127), at 8. $6.

INFUSION, contemporary-chamber-music ensemble, with composer Esther Sugai. Works by Consoli, Gottlieb, Wallach, and Sugai (premiere). St. Michael's Church, 225 W. 99th St., at 8. $5.

LISA LA CROSS, flutist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. House admission, 50 cents.

LE JEU DE ROBIN ET MARION—See 11/14.

MUSIC OF PERSIA—Bahram Sadeghian and Shahla Nikfal. Washington Square Church, 135 W. 4th St. (362-3366), at 8. $10.

DORA SCHWARTZBERG, violinist/**GEORGE EDELMAN,** pianist. Music of Bach, Beethoven, Mozart, Brahms. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

LINDA FENMORE—"Women in Jazz." Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

COLLABORATIONS/COMBINATIONS—See Dance below.

ELIZABETH HODES, vocalist. Lincoln Center Library at 2:30. Free.

TOM FARRINGTON—See 11/14.

KRONOS QUARTET—See 11/14.

CONTINENTAL SOCIETY—With Frances Jackson, CCNY Gospel Choir, Convent Avenue Baptist Church Gospel Choir. Davis Hall, CCNY, 134th St. and Convent Ave., at 8. $15 (234-9480), at 8. $15.

Sunday, November 16

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists: soprano Barbara Hendricks, harpsichordist Kenneth Cooper. W.F. Bach's Sonata in c for Viola and Harpsichord; Druckman's *Valentine,* for Solo Contrabass; Rachmaninoff's Six Songs for Soprano, with violin obligatto; Beethoven's Trio in c, Op. 1, No. 3; Schubert's *Der Hirt auf dem Felsen*, Op. 129. Alice Tully Hall at 5. $15.

VLADIMIR ASHKENAZY, pianist. Works by Schumann and Schubert, including *Der Wanderer* Fantasy. Avery Fisher Hall at 3. $12–$25.

THE KING'S SINGERS—Works by Lassus, Davies (a U.S. and a world premiere), Bridge, Drayton, the Beatles. Alice Tully Hall at 8. $17.50.

HOLLY NEAR, with John Bucchino/**CRIS WILLIAMSON,** with Tret Fure and Carrie Barton. Sign-language interpretation by Susan Freundlich; M.C. Kate Clinton. Avery Fisher Hall at 8:30. $12–$18.50.

JUDITH BLEGEN/HAKAN HAGEGARD—See 11/15. Today at 3. $12.50–$19.50.

BARRY FARBER, pianist, with "vocal friends": sopranos Trudy Wodinsky, Linda Heimall-De Cagna, tenor Stuart Gavilon, mezzo-soprano Cecilia Angell. Music by Mozart, Schubert, Wagner, Tchaikovsky, Liszt, Britten, A. Scarlatti, Morales, Guerrero, Rossini. Merkin Concert Hall at 3. $10, $15.

REBECCA LA BRECQUE, on piano and DX7 Synthesizer. World premieres of works by Babbitt, Kraft, Friedman, Gottlieb, Froom, Pace, Pope, Reeve. Merkin Concert Hall at 8. $10.

NEW YORK MOTET CHOIR, Stephen Sturk conductor; pianist Stuart Price. An all-Britten program. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. $10.

CONCORD STRING QUARTET—Haydn's Quartet No. 1; Hindemith's Quartet No. 3; Beethoven's Quartet No. 12. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4 donation.

TWENTY SINGERS, presented by Carlo Menotti. Excerpts from operas of Cilea, Lehar, Puccini; songs by Lloyd Webber and American composers. Christ Church Methodist, Park Ave. and 60th St., at 2:30. $10.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with L.D. Frazier and Friends; offering. At 7: Marco Rizo, pianist-composer, and Latin-jazz quartet, in a tribute to Lecuona; $8. Lexington Ave. and 54th St. (935-2200).

BACH VESPERS—Church choir and orchestra, Frederick Grimes director; violinist Joanna Jenner. Bach's Cantata No. 116, "Der Friedfurst, Herr Jesus Christ," and Violin Concerto in a, S.1041. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

ARNOLD GREENWICH, oboist, with members of Ensemble Sepia: pianist Judith Munro-Dellette, flutist Kevin Hosten, bassoonist Milton Jones. "The Virtuous and Romantic Oboe": Works by Barthe, Frank, Grant-Still, Poulenc, Saint-Saens, Schumann. Jan Hus Presbyterian Church, 351 E. 74th St., at 5. $5 donation.

NEW YORK KAMMERMUSIKER, with double-reed players Ilonnas Pederson, Michael Helmrath, Ulf Bjurenhed, Richard Vrotney, Helen Benham. Renaissance canzonas, sonatas by D. Scarlatti, works by Purcell, Wenth, Bartok, Emert. JASA, Green Auditorium, 40 W. 68th St. (724-3200), at 2. $1.

GARY KNOX, trombonist-composer, with Ross Levinson, Jack Bashkow, Bob Fish, Paul Sokolow, others. Teahouse, 83 Spring St. (956-7771), at 8 and 10. $10.

PUERTO-RICO: ENCANTO Y CANCION—Anthology of music from the 19th and 20th centuries. Repertorio Espanol, 138 E. 27th St. (889-2850), at 3. $16, $18.

FOLK MUSIC OF CAMBODIA, with several artists playing traditional instruments. Uris Auditorium, Metropolitan Museum, Fifth Ave. and 81st St. (362-3366), at 2:30. $8.

WILLIAM J. MCCARTHY, singer/**JOHN CARTWRIGHT,** pianist. "Hats and Songs II." Church ot the Epiphany, York Ave. at 74th St. (737-2720), at 2:30. $10.

BROADWAY BACH ENSEMBLE—Bach's Cantata No. 82; Vivaldi's Concerto in F, PV 243; Vaughan Williams's *Greensleeves Fantasia*; Schubert's Symphony No. 5. Advent Lutheran Church, Broadway and 93rd St., at 3. Free.

SING WITH ALICE PARKER—Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (663-1165), at 4. Free.

HUI-MEI LIN, pianist. Works by Mozart, Beethoven, Liszt, Ravel, Granados. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

MUSIC BEFORE 1800 PRODUCTIONS—New York premiere of Stradella's serenata *Il Barcheggi*, scored for three voices, cornetto, trumpet, trombone, harpsichord, and strings. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $8.

GEORGE ATHANASIADES, organist. Works by Liszt. St. Bartholomew's Church, Park Ave. and 50th St., at 3. $3.

LIN YALDATI, with Eberhard Rebling, Yalda and Kathinka Rebling. Yiddish music, performed by this family from East Berlin. NYU's Hebrew Union College, 1 W. 4th St., at 3. Free.

JOHN ORE—Duke Ellington jazz salute. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

SING WITH ALICE PARKER—Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (663-1165), at 4. Free.

TOM FARRINGTON—See 11/14.

COLLABORATIONS/COMBINATIONS—See Dance below.

AEOLIAN CHAMBER PLAYERS—Works by Mozart and Schumann. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 3. $6.

CREMONA STRING QUARTET, with bassist Kenneth Fricker. Works by Haydn, Currier, Rossini, Dvorak. Queensborough Community College, 56th Ave. and Springfield Blvd., Bayside, at 3. $5.

KRONOS STRING QUARTET—See 11/14

BARGEMUSIC—See 11/13. Today at 4.

TRADITIONAL WEST AFRICAN MUSIC AND DANCE—Djimo Kouyate of Senegal, with dancers and drummers. Prospect Park Picnic House, P.P.W. and 3rd St., Brooklyn (718-788-0055), at 3. $5.

BROOKLYN MUSEUM—At 1:30: soprano Carol Donn Trainor. At 3: trumpeter Wilbur "Buck" Clayton, with a big band whose members include electric-guitarist and trombonist Eddie Durham, trumpeter Roy Eldridge. Music of Basie, Goodman, Krupa, Ellington, others. Each free with museum admission. 200 Eastern Pkwy., Brooklyn (718-638-5000).

SPECULUM MUSICAE—Works by Ligeti, Wuorinen, others, for violin, horn, and piano. Wave Hill, 252nd St. and Independence Ave., Bronx, at 3. $9.

WOODHILL PLAYERS—Works for woodwind quintet with piano, by Beethoven, Roussel, Farkas, Smith, Joplin, Martini. Grace Episcopal Church, 254 Hicks St., Brooklyn Heights, at 3. $6.

Monday, November 17

JUDITH NORELL, harpsichordist, with harpsichordist Wendy Young. Works by D. Scarlatti, Soler, Reich, Gershwin-Norell. Merkin Concert Hall at 8. $3.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER— See 11/16. Tonight at 7:30.

ARIOSO TRIO—Piano Trios by Taneyev, Shostakovich, Arensky. Christ and St. Stephen's Church, 120 W. 69th St. (877-0141), at 8. $6.

JOAQUIN ACHUCARRO, pianist (N.Y. recital debut). Works by Bach-Busoni, Brahms, Ravel, Granados, Albeniz. Town Hall at 8. $10.

EUGENIA ZUKERMAN, flutist/**RUTH WATERMAN,** violinist, with the Ravel String Quartet and pianist Thomas Lorango. Music by Faure, Chaminade, Chausson. National Academy of Design, Fifth Ave. at 89th St. (369-4880), at 6:30. $7.50.

PUERTO RICO: ENCANTO Y CANCION—See 11/16. Tonight at 7:30, American Museum of Natural History, C.P.W. at 79th St. (873-1300, ext. 514). $6.

DAVID GARLAND, composer, "control songs" and new vocal works. "The New Bel Canto." Federal Hall National Memorial, 26 Wall St. (269-0320), at 12:15. Free.

JUILLIARD SCHOOL—At 6, cellist Hee-Jin Paik. At 8, violist Susan Pardue. Paul Hall, 155 W. 65th St. Free.

THE SOUNDS OF THE CITI—Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

METROPOLITAN BRASS QUINTET—Brooklyn College Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

QUEENS COLLEGE ELECTRONIC MUSIC STUDIO, Hubert Howe director. Rathaus, Kissena Blvd. and L.I.E., Flushing, at 12:30. Free.

Tuesday, November 18

CHAMBER MUSIC AT THE Y—Guarneri String Quartet, with pianist Leon Fleisher. Haydn's Quartet in B-flat, Op. 76, No. 4, "Sunrise"; Debussy's Quartet in g, Op. 10; Schmidt's Piano Quintet in G. 92nd Street Y at 8. $11–$15. Also Wed.

MUSIC SPECTRUM, Boris Berman director-pianist; Sydney Harth, violinist-conductor; double-bassist Diana Mizelle, pianist Stephan Lemelin, the Stanford String Quartet, Yale School of Music Strings. Beethoven's *Die Grosse Fuge*, Op. 113; Mendelssohn's Concerto in d for Violin, Piano, and Strings; Schubert's Quintet, Op. 114, the "Trout." Merkin Concert Hall at 8. $8.

EVELYN LEAR, soprano/**THOMAS STEWART,** baritone, with pianist Steven Blier. "Romantic Duets," by Schumann, Mendelssohn, Schubert, Faure, Niles, Foster, others. Town Hall at 8. $15, $20; $25 with reception, benefit Concert Artists Guild.

CHAMBER MUSIC SOCIETY—See 11/16. Tonight at 7:30.

CINCINNATI COMPOSERS GUILD—Music by Guild members Ware, Sevett, McDaniel, Mueller, Medley, Sepos, Hobson, performed by several artists. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $3, $6 donation.

NANCIANNE PARRELLA, organist. Works by Mulet, Franck, Bach, Brahms, Durufle, Vierne. Holy Trinity Lutheran Church. C.P.W. at 65th St., at 8. Offering.

JOHN ORE—See 11/16.

COMMUNITY JAM—Political rock, with open jamming.

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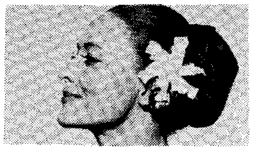

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Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18/87. Tickets, $15–$90. 11/10 at 8: Gounod's *Romeo et Juliette*, Domingo conducting; Gasdia, Kraus, Schexnayder, Plishka. 11/11 at 8: Puccini's *Tosca*, Navarro conducting: Maria Slatinaru (debut), Mauro, Pons, Tajo. 11/12 at 7:30: Strauss's *Der Rosenkavalier*, Tate conducting; Tomowa-Sintow, Boozer, Hendricks, J. Alexander, Hornik, Romano Nieders (debut). 11/13 at 8: same as 11/10. 11/14 at 7:30: Bellini's *I Puritani*, Bonynge conducting; Sutherland, Salvatore Fisichella (debut), Milnes, Ramey, Hillhouse, Robbins, Christopher Cameron (debut). 11/15 at 1: same as 11/12, except Mechthild Gessendorf (debut) for Tomowa-Sintow, Fassbaender for Boozer, Meredith for Hornik. 11/15 at 8: same as 11/11, except Marton for Slatinaru. 11/17 at 8: same as 11/10, except Hartman for Schexnayder. 11/18 at 8: same as 11/14.

New York City Opera

NEW YORK STATE THEATER—Tickets, $7–$30. Through 11/16: Bernstein's *Candide* (in English), Bergeson conducting. 11/11, 11/12 at 8: Mills, Darr, Costa-Greenspon, Eisler, Lankston, Reeve, Harrold, Billings. 11/13, 15 at 8; 11/16 at 7: Munro, Clement, Castle, Groenendaal, J. McKee, Javore, Harrold, Billings. 11/14 at 8: same as 11/13, except Darr for Clement. 11/15 at 2: Peterson, Darr, Costa-Greenspon, Mark Beudert (debut), Lankston, Reeve, R. McKee, Billings. 11/16 at 1: same as 11/15 at 2, except Clement for Darr. Season ends.

Other

FOUR SAINTS IN THREE ACTS, by Virgil Thomson and Gertrude Stein. Opera Ensemble of New York, Paul Dunkel conductor; staging by John J.D. Sheehan, Rouben Ter-Arutunian designer. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 11/12, 14, 19, 21, 26, 28 at 8; 11/16, 23, 30 at 3. $15.

LA BOHEME, by Puccini. Western Opera Theatre of the San Francisco Opera, Evan Whallon conductor. Fully staged production, Bernard Uzan director. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 11/16 at 3. $13–$16.

AMATO OPERA—Thru 11/23: Bizet's *Carmen*; 11/14, 15, 21, 22 at 7:30; 11/23 at 2:30. 319 Bowery at 2nd St. (228-8200). $10.

BELLA VOCE OPERA COMPANY—An evening of scenes from *La Boheme, Ballad of Baby Doe, Don Pasquale, Porgy and Bess,* and more. CAMI Hall, 165 W. 57th St. 11/15 at 8. $10, $12.

DANCE

The Joffrey Ballet

CITY CENTER THEATER—Through 11/16. Tickets, $5–$40. 11/11 at 8: *Arden Court; Esteemed Guests; Kettentanz.* 11/12 at 8: *Birthday Variations; Untitled; Love Songs; Light Rain.* 11/13 at 8: *Arden Court; Esteemed Guests; Kettentanz.* 11/14 at 8: *Cloven Kingdom; Love Songs; Force Field.* 11/15 at 8: *Parade; Round of Angels; Valentine; Cloven Kingdom.* 11/16 at 2: *Parade; Secret Places; The Gardens of Boboli; Italian Suite.* 11/16 at 7:30: *Esteemed Guests; Untitled; Valentine; Light Rain.*

Dan Wagoner and Dancers

JOYCE THEATER—11/11–16. Tickets, $15. 11/11 at 7:30: *Evening Star* (N.Y. premiere); *Two Trios* (N.Y. premiere); *Flee As a Bird* (world premiere). 11/12, 15 at 8; 11/16 at 2: *Songs; Two Trios; Flee As a Bird.* 11/13, 14 at 8; 11/15 at 2; 11/16 at 7:30: *Evening Star; Two Trios; 'Round This World, Baby Mine.*

Next Wave Festival

BROOKLYN ACADEMY OF MUSIC—Through 12/30. 11/12–15: **Mark Morris Dance Group,** with two world premieres: *Stabat Mater* and *Pieces en Concert;* also *Marble Halls.* Weekdays $10–$22; weekend $12–$25 . . . 11/18–23: **Eiko & Koma,** in "New Moon Stories." 11/18 at 7; 11/19–22 at 8; 11/23 at 2. $15. See also Concerts, above. BAM, 30 Lafayette Ave. (718-636-4100).

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—11/12, 14 at 8; 11/16 at 2: **Gus Solomons/Dance,** in "Steps #9: Raw Meet" and "Con/Text" . . . 11/13, 15, 16 at 8: **Clarence Teeter and Friends,** in three new works, including a percussion solo, and repertory pieces. Riverside Drive at 120th St. (864-2929). $7.50.

Other

BATSHEVA DANCE COMPANY OF ISRAEL—11/15 at 8: "Suite en Bleu," by Sagan (N.Y. premiere); "Canonic 3/4 Studies," by Mark Morris; "In a Rhythm," by Parsons, without music (N.Y. premiere), "Svsplkt," by Ezralow. 11/16 at 2: "Suite en Bleu"; "The Envelope," by Parsons; "Dogfish," by Ezralow; "Entre dos Aguas," by North (N.Y. premiere). Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-2222). $8–$16.

BROOKLYN DANCE THEATER—Student repertory company, June Lewis director. Program includes four premieres, including a work by Osserman and others by student choreographers, plus repertory works. Brooklyn Center Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 11/14, 15, 21, 22 at 8; 11/16, 23 at 2. $5.

COLLABORATIONS/COMBINATIONS—Works by June Anderson (with music by Larry Kirwan, performed live), Peggy Peloquin (Chris Hyams Hart), Nadine Tringali (Jeffrey Schanzer, who will perform with an ensemble). The Field at Pineapple, 599 Broadway near Houston St. (966-3717). 11/14 at 9; 11/15, 16 at 8. $7.

HOTEL CHOREOGRAPHY—Works by Laurie Spivack, Loi Kail, Laura Roe, David Popalisky. Nikolais/Louis Dancespace, 33 E. 18th St., 7th floor (924-3197). 11/14, 15 at 8; 11/16 at 3. $7.

JUILLIARD DANCE ENSMBLE—Works by L'Abbe/Hilton, Sokolow, Rossini, Ruiz, Uthoff. Juilliard Theater, 155 W. 65th St. (874-7515). 11/14, 15, 17 at 8; 11/16 at 3. $7, $10.

LINDA GOLD IN CONCERT—Premieres of three works. Cunningham Studios, 55 Bethune St. (924-0077). 11/12, 13, 14 at 9. $7.

LITTLE RED SCHOOL HOUSE SERIES—Choreographers Keith Glassman and Claire Henry, with premieres and other works. Elizabeth Erwin Auditorium, 40 Charlton St. (255-7968). 11/13, 14, 15 at 8. $5.

MARY LYMAN, choreographer-painter, with three new works that combine story and song with dance. P.S. 122, 150 First Ave. at 9th St. (477-5288). 11/14, 15, 16 at 9. $7.

NORTH/SOUTH DANCE FESTIVAL—Through 11/21. 11/13 at 9: Lydia Johnson and Dancers/Leonor Padovani/Patti Bradshaw. Taller Latinoamericano, 19 W. 21st St. (255-7155). $8.

RICHARD BULL DANCE THEATRE—"Recursions," an evening-length dance/drama. Warren Street Performance Loft, 46 Warren St. (732-3149). 11/13, 14, 15, 21, 22 at 8. $7.

ROGER TOLLE—Premiere of "Currents" and other works. 11/15, 16 at 8. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207). 11/15, 16 at 8. $8.

THE SALON PROJECT—Workwith Dancers Company. 11/12 at 8: Sharon Fogarty/Mitch Kirsch/Joy Parker and Mark Mindek/Pat Cremins/Marisa Madrona and Nimrod Fried. DIA Foundation, 155 Mercer St. (925-0991). $5.

"SOUL SISTERS"—New work by Lori Kilmartin, dedicated to the memory of dancer-choreographer Bill Crosby. Ethnic Folk Arts Center, 179 Varick St. (924-0077). 11/10, 15, 16, 17 at 8:30. $7.

WORKS AND PROCESS—Excerpts from the new Karole Armitage ballet, "The Elizabethan Phrasing of the Late Albert Ayler." Guggenheim Museum, Fifth Ave. and 89th St. (360-3503). 11/10 at 8. $10.

OTHER EVENTS

THE MAGNIFICENT CHRISTMAS SPECTACULAR—The season unofficially opens with the annual extravaganza at Radio City Music Hall (where else?), Sixth Ave. and 50th St. (757-3100). This year's program is an encore of 1985's: "The Rockette Christmas Carousel," "The Nutcracker, a Teddy Bear's Dream," "Christmas in New York—A Winter Fantasy Scene," complete with an ice rink, will all be back. Dates are 11/14–1/8/87; morning, afternoon, and evening shows on a varying schedule. No performances Wed. through 12/10 nor 1/7, but there *are* shows on Thanksgiving, Christmas, and New Year's. $22, $25.

ON STAGE, please! More performances on this week's calendar: **Le Cirque Imaginaire,** whose personnel includes just two people and "a few untamed beasts," will be at the Triplex Theater, 199 Chambers St. in Tribeca, 11/18–30 (see Theater, page 134, for details). The people are Victoria Chaplin and Jean Baptiste Thierree, who claim to be the smallest circus on earth . . . **New Plays by Young Playwrights,** a joint venture of New Writers at the Westside and Robert Redford's Sundance Institute in Utah, is a series of free readings, each staged by a guest director, given at the Westside Arts Theater, 407 W. 43rd St., over six evenings beginning 11/11 and stretching through 12/15. The opening bill: Casey Kurtti's *Three Ways Home,* staged by Chris Silva and starring Vonetta McGee. Other dates are 11/18, 24, 12/1, 8, and 15; for information on the programs, phone 757-5566, and free tickets for each are available day of performance at the same number . . . **Forbidden Writing,** an evening of readings to commemorate International PEN's Writers-in-Prison Day, will feature many artists and writers, including Fritz Weaver, Christine Baranski, E.L. Doctorow, Toni Morrison, John Guare, Susan Sontag, Sigourney Weaver, reading the work of writers "who have been imprisoned, banned, or exiled because of their work." PEN American Center and PEN Writers-in-Exile Center/U.S.A. are hosting the event, 11/17 at 7:30, at St. Peter's Church, Lexington Ave. and 54th St.; tickets, $15 (334-1660) . . . **Roots of American Jewry: How the West Was Won** is a program of Country and Western music in the Jewish tradition, ancdotes and history, with Kenneth Libo the speaker, and Rabbi Moshe Shur the music-maker. Western-style refreshments at 12:30, the program at 1, 11/13 at Merkin Concert Hall, 129 W. 67th St. (362-8719); $7.

A VARIETY OF REVELS, all with good causes attached to the fun: The **Center for Constitutional Rights** is 20 years old this year and will celebrate with a party 11/17 at 7:30, at Rodelph Shalom Congregation, 7 W. 83rd St. Performers Susan Sarandon, Hal Linden, Ossie Davis, Ron Richardson, Ruby Dee, and others will be on hand, as will writer John Henry Faulk—they'll all be saluting the Center, which was founded to aid Martin Luther King in his civil-rights work and has continued to stand for the basic constitutional rights of the individual. Tickets (580-5511) $50, $100, $250 . . . The annual **Promise Ball of the Juvenile Diabetes Foundation** is a dinner-dance that will also pay tribute to Dorothy Loudon as thanks for her work with the Foundation. The date is 11/15 at 7:30, in the Grand Ballroom of the Waldorf-Astoria, and besides the music for dancing, there'll be the customary games of chance, sweepstakes drawing, a mystery-gift table, a silent auction, and several mini-boutiques—furs, cosmetics, jewelry, crystal, decorative objects, all from top shops. Tickets, $750 per couple, $375 single (689-2860) . . . 11/12 is the date of the **Guiding Eyes for the Blind Art Auction,** at 6 p.m., Warwick Hotel, Sixth Ave. and 54th St. Works by Nevelson, Warhol, Dali, Hibel, Lichtenstein, Stella, and many others, in oil and mixed-media, along with lithographs, will be up for bids, and so will signed cartoons from "Doonesbury," "Cathy," "Garfield," and more funny folk. Admission is $10 . . . An **Animation Festival for the Gay Men's Health Crisis,** staged by NYU's Tisch School of the Arts and NYU's Program Board, will have two performances, 7 and 9 p.m., at Loeb Student Center, 566 LaGuardia Pl. on 11/14. The 16 films include the Oscar-winners *Sundae in New York,* by Jimmy Picker, and *Tango;* also *Bambi Meets Godzilla.* Tickets, $12 (598-3757, 11 a.m.–7 p.m. . . . **United Cerebral Palsy's Gamboling Gala,** this year called "An Evening at Trump's Casinos," is set for 11/14 at 8. The New York Hilton's Grand Ballroom will be done up in an Atlantic City mood for the evening, during which you can play the tables with scrip chips, dine, dance, and, if you stay until 1:30 a.m., wind up with a buffet breakfast. A boutique area, too, and prizes for the lucky gamboleers. $700 a couple, $350 single (including $50 in scrip); (683-6700, ext. 206) . . . A mite more intimate, a **Flea Market on Roosevelt Island** will benefit the neighborhood Seniors Association, 11/15, 16, 10–7, at the group's quarters, 546 Main St. You'll find old and new collectibles and clothing, jewelry, toys, even a fortune teller to give you good news . . . **Ear, the Magazine for New Music,** will toss a benefit for itself, 11/17 at 8, at Club 4D, 605 W. 55th St. There will be video, music, sound, and musical fortune cookies, and among the revelers will be Nam June Paik, John Cage, Philip Glass, the Tibetan Singing Bowls, and other makers of the new sounds. Tickets $15–$100 (807-7945) . . . At **Manhattan Punch Line Theatre's Casino Night '86,** a benefit for the comedy showcase, one will play games of chance, vie for prizes, partake of a variety of refreshments, dance, and more, all at the Village Lobster, 444 W. 42nd St. Date is 11/16 at 8; tickets either $175 a couple, $95 single, or $65 and $35, with varying blandishments for the price (239-0827).

SEASONAL WORKSHOPS—With the holidays in mind, how about these? **Dried Floral and Herbal Wreaths,** at the Horticultural Society, 128 W. 58th St. (757-0915), 11/11, 1–4, or 11/20, 6–9; $36 . . . **Holiday Ornaments,** YWCA, Lexington Ave. and 53rd St. (735-9732), 11/15, 10–4; $50 . . . **Thanksgiving Harvest Baskets,** Cooper-Hewitt Museum, 2 E. 91st St. (860-6868), 11/15 or 16, 10–4:30; $55 . . . **Dish Gardens,** Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4544), 11/16, 1–4 . . . Not a workshop, but a holiday-minded lecture: **Thanksgiving, the Great American Feast,** by writer Diana K. Appelbaum, at Fraunces Tavern Museum, 54 Pearl St. (425-1778), 11/13 at 12:30; free.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thurs. 11–6; Fri., Sat., Sun. 11–8. $4.25; under 12, $2.75.

TOURS

NEW YORK WALK-ABOUT—Final tour of the season. **Greenwich Village: "A Personality of Its Own."** 11/16 at 11 a.m. or 2 p.m., meet on S.W. corner of Waverly Pl. and Sixth Ave., south of 8th St. (582-2015 weekdays; 914-834-5388 weekends or evenings). $5.

ADVENTURE ON A SHOESTRING—11/15, two tours: At noon, **SoHo art galleries;** meet on N.W. corner of Broadway and Prince St.; $5. At 2, **Roosevelt Island**—A walk around the historic enclave, an experiment in urban living; meet on N.W. corner of 59th St. and Second Ave. $5, plus $2 for Tramway fare (265-2663).

DUTCH HOMESTEADS—A bus tour with the Brooklyn Historical Society (718-624-0890), 11/16 at 1. Stops at seven of the 16 remaining homes, with entry to three. $15, with reservations required.

SOUTH BRONX/MIDTOWN MANHATTAN—A tour by the Castillo Cultural Center (505-0170) of building sites and new housing projects. 11/16, 1:30–5, with architect Doug Balder and economist Deborah Green. This series focuses on the contrasts and contradictions in the city. $30 (in advance), includes informal discussion, refreshments, cocktails.

PROSPECT PARK: "Restoring Olmsted's Vision," a tour with the Prospect Park Environmental Center (718-788-8500). 11/15 at 1, meet Evan Kingsley at the Picnic House, P.P.W. and 3rd St., Brooklyn, for a walk that emphasizes new and upcoming projects to restore the park. $2.

BROOKLYN'S OPEN SPACES—Another tour with the Prospect Park Environmental Center (see above), this one by bus, 11/16, 10–4. A visit with Dr. Albert Fein, to the "oldest, newest, biggest, and smallest" of the borough parks. From L.I.U. Plaza, DeKalb and Flatbush Aves; $30 in advance, and take your own lunch along (718-788-8500).

TOURS WITH THE 92ND STREET Y—Advance registration is required (427-6000, ext. 179). Phone for schedule of activities and out-of-town tours. **Going, Going, . . . Gone!**—Visits to auction houses; $10; 11/10 at 4: Sotheby Parke Bernet . . . **Neighborhood Walks**—All these, 11/16: "A Flushing Potpourri," a visit to the multi-ethnic Queens town; $8. "Inside the New York *Times*: History of the Press," including the sites of the old newspapers and *The New Yorker,* and hangouts of Fourth-Estaters; $10. "Great Disasters of New York," visits to the sites; $10 . . . 11/16, 10–3, **Hannah and Her Sisters,** a bus tour, with cinema-photographer Carlo Di Palma, of the Manhattan sites used by Woody Allen for his movie, along with anecdotes about its filming; $30 . . . **Artists Hospitality Tour**—11/16, 11:30–3:30, SoHo painters and sculptors; $13 (brunch is extra).

CENTRAL PARK—11/16 at 2, join the Urban Park Rangers for a session on weather, its lore and the art of forecasting. Meet at the Dairy, 65th St. west of the Zoo. Free (397-3091).

CROTONA PARK—A walk with the Bronx County Historical Society (881-8900), 11/15 at 1, concentrating on the park's history and rejuvenation. Meet at the park boathouse by Indian Lake: $5; phone about transporation from the Valentine-Varian House, if you prefer.

BROOKLYN BIRD CLUB—A walk at Jamaica Bay, to look for snow geese and ducks. 11/15; must pre-register (718-934-7133). $2.

JAMAICA BAY—Howard Beach to Canarsie, with the Shorewalkers of New York (865-5601). 11/16 at 11 a.m., meet at Howard Beach station of the Far Rockaway A train. $3 contribution.

AUTUMN WALKS AT OLD WESTBURY GARDENS—Nature walks at 1 and 2, 11/16, 23, 11–4. Westbury, L.I (516-333-0048). $3.

LOOK FOR WILD FOODS, with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 11/15, Alley Pond Marsh, Queens. 11/16, Inwood Park, Manhattan. Free.

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history, and trends. Mon.–Sat. at 10 a.m. and 2 p.m.; Sun. at noon (334-8463). $10.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1 p.m.

OTHER EVENTS

Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Wetland walks, Sun. at 1; $1 . . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free . . . **New York Botanical Garden,** Bronx: 11/15 at 10:30 a.m., an exploration of the Bronx River; $2.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

SPORTS

TENNIS—Virginia Slims Championships (Madison Square Garden; 564-4400): 11/17–11/23: The finest players in women's tennis, including Martina Navratilova, Chris Evert Lloyd, Hana Mandlikova, and Steffi Graf, will be battling each other for the championship. The top 16 singles stars and eight of the best doubles teams, based on the Virginia Slims point standings, will compete for one of the biggest purses in women's tennis. 11/17–11/21 at 6 p.m., $10–$20; 11/22 at noon and 11/23 at 11 a.m., $15–$28.

BASKETBALL—Knicks (Madison Square Garden Arena; 564-4400): 11/11 at 7:30 p.m. vs. Phoenix; 11/15 at 7:30 p.m. vs. Washington $8–$20 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 11/11 at 7:30 p.m. vs. Boston; 11/13 at 7:30 p.m. vs. Indiana; 11/15 at 7:30 p.m., vs. Atlanta. $6–$15.

HORSE RACING—Aqueduct for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 11/11, General Douglas MacArthur Handicap (NYB); 11/15, Sport Page Handicap; 11/16, Ladies Handicap.

FOOTBALL—Jets: 11/16 at 4 p.m. vs. Indianapolis. Giants Stadium, East Rutherford, N.J. (421-6600). Sold out.

STEPS—Karastan Women's 4-Mile Run 11/15 at 11 a.m.: Over 1,500 women runners of all ages and paces are expected to compete in this 4-mile race through Central Park, sponsored by the New York Road Runners Club. The race begins at East Drive and 68th Street and ends at West Drive (south of 72nd Street). NYRRC members, $7; nonmembers, $9. Call 860-4455.

BOXING—(Madison Square Garden Felt Forum; 564-4400): 11/13 at 7:30, Mark Breland vs. Thomas Garcia; also 7 preliminary bouts. $10–$20.

HOCKEY—Rangers (Madison Square Garden Arena; 564-4400): 11/12 at 7:30 vs. Buffalo; 11/14 at 7:30 vs. Philadelphia; 11/16 at 8:30 vs. Edmonton. $9–$22 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 11/12 at 7:35 vs. Detroit; 11/14 at 7:35 vs. Pittsburgh; 11/17 at 7:35 vs. Rangers. $10–$19 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 11/11 at 8:05 vs. Edmonton. $16–$26.

CHILDREN

THE BIG APPLE CIRCUS at Lincoln Center (Damrosch Park, between the Metropolitan Opera House and State Theatre; 391-0767). 11/13–1/4/87: Ringmaster Paul Binder re-creates a Carnivale theme taking the audience on a whirlwind tour of "Mardi Gras" in New Orleans, "Carnivale" in Venice, and "Fiesta Mexicana" in Mexico. Circus acts from around the world will be presented and include trapeze artists, acrobats, aerialists, jugglers, comics, clowns, elephants, horses, and dogs. Performances: 11/13 and 11/14 at 7:30 p.m., $10–$28; 11/15 and 11/16 at 12:30 and 4, $10–$30.

STORY HOUR at the French Institute/Alliance Française (22 E. 60th St.; 355-6100, ext. 215) 11/14 at 4: A selection of picture books will be read in French. Preregistration is required. $1.

SHARON, LOIS, AND BRAM at Symphony Space (Broadway and 95th St.; 864-5400). 11/15 at 1 and 3:30: Children can participate in a concert with this children's-recording group. $8. 11/16 at 2: Sharon, Lois, and Bram will appear at Packer Collegiate Institute (163 Joralemon St., Brooklyn Heights; 718-522-5342). $8.

LE CIRQUE IMAGINAIRE at the Triplex, Borough of Manhattan Community College (199 Chambers St.; 618-1980). 11/15 at 1: Direct from Paris, a Chaplinesque circus of make believe especially for children. $4.

PUPPET FESTIVAL at Museum of the City of New York (Fifth Ave. at 103rd St.; 534-1672)—11/15 at 1:30: Dan Ritchard and Conrad Burdee will present the "Captain Dan and Conrad Show," recommended for children ages three and older. $3. The puppet show will be followed by a "Please Touch" demonstration, in which children can handle antiques from 17th-century New York. $2.

PUPPETWORKS (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents *The Wizard of Oz* every Sun. at 2, through 12/7. $3.75.

IN THE PICTURE *at the* Jewish Museum (1109 Fifth Ave.; 860-1888), through 8/31/87: Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation; also hands-on activities. Adults, $4; children and seniors, $2. Also 11/16 at 1 and 2:30: "Digging Up Jerusalem"—Children can examine ancient artifacts with a museum instructor, dig at a simulated excavation site, and create clay vessels to take home. $4 (must reserve). Hours: Sun., 11 a.m.–6, Mon., Wed., and Thu., noon–5 p.m., and Tues., noon–8. Museum is open free Tues. evenings, 5 p.m.–8 p.m.

MERLIN, a production featuring magic and comedy, will be presented by Jack Adams, at Theatreworks/USA, Promenade Theatre (Broadway at 76th St.; 595-7500). Sat. at 1, 11/15, 11/22, and 11/29. Sun. at 12:30, 11/16, 11/23, and 11/30. $9.

SLIM GOODBODY at the Third Street Music School Settlement (235 E. 11th St.; 777-3240). 11/16 at 1 and 3: This super-hero health crusader will entertain children ages 3 and up with puppets, songs, and dances. Children, $2.50; adults, $4.50.

WHEN THE COOKIE CRUMBLES, YOU CAN STILL PICK UP THE PIECES, a musical about coping with divorce, will be performed by Theatreworks/USA at Emelin Theatre (Library Lane, Mamaroneck, N.Y.; 914-698-3045). 11/15 at 11 a.m. and 2 p.m. $3.50.

POKO PUPPETS at the Adams Playhouse (Hofstra University Campus, Hempstead, L.I.; 516-922-0061). 11/16 at 1:30 and 3:30: Two stories that feature actors, masks, and puppets. $4.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 11/15, 11/16 at 11 and 1: "The Crane and the Tortoise," an authentic Chinese-theatre piece by Yueh Lung Shadow Theatre. $3.

THE LEGEND OF SLEEPING BEAUTY, by the Seventh Sign Theatre Co., at Good Shepherd-Faith Presbyterian Church (152 W. 66th St.; 718-706-6554). Every Sat. through 11/22 at 11 a.m. and 1 p.m. Children can see a new version of this classic story, written and directed by Anthony Osnato. Children $5; adults $3.

ALADDIN AND HIS WONDERFUL LAMP, by On Stage Children at Harley House Theater (413 W. 46th St.; 666-1716). Book by Carol Cornicelli, music by Craig Lee, lyrics by Katherine Lench, and directed by Monica Hayes. Every Sat., through 11/22 and also on Sun. 11/23 at 1 and 3:30. Children $4; adults $5.

PUFF THE MAGIC DRAGON at Papageno Puppet Theater in the new Party Center Theatre (251 W. 72nd St.; 874-3297). Fri.–Sun. at 10:30 a.m. and noon, through 11/30. $3.50 (reservations necessary).

AESOP'S FABLES, an original musical, will be performed by Theater Workshop (Fantasy Playhouse, 317 Merrick Rd., Lynbrook; 516-599-1982). Every Sat. and Sun., 11/15–11/30 at 1 p.m. and 11/28 at 1 and 3:30. $4 (reservations necessary).

LONG RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring magicians David Charnee and Imam. $7.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. $3 . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun. at 1 and 2:30: *Peter Meets the Wicked Wizard.* $3.95 . . . **The Little People's Theater Company** (39 Grove St.; 765-9540). *The Three Little Pigs* at 1:30 and *Cinderella* at 3, Sat. and Sun. $5 . . . *The Beat Is With You,* an original rock musical, presented by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6.

CITY OF NEW YORK PARKS AND RECREATION—At the **Marionette Theatre** (79th St. and West Drive—Central Park; 988-9093)—*Aladdin.* Sat., noon and 3 p.m. $2 . . . At the **Heckscher Puppet House** (north of Seventh Ave. and Central Park South—Central Park; 397-3089)—*The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and 12 noon. $2 . . . **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976): A series of after school nature programs for grades 3–5 held every thursday through 11/20, 3:45–5 each day. This program is free, but advance registration is required . . . At **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—11/15 at 1: "Weaving With Wool and Walnuts"—Children can stir the dye pot, color the wool, and weave along with the Dere family. Free (must reserve).

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 11/15 and 11/16 at 1:30 and 3: "Fossil Fantasy"—Children can create their own fantasy fossil using natural or man-made materials; at 2 (both days): David Gilden will perform traditional folk music from around the world using a West African harp. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

AMERICAN MUSEUM OF NATURAL HISTORY (C.P.W. at 79th St.; 873-4225)—Mon., Tue., Thur., Sun. 10–5:45; Wed., Fri., Sat. 10–9 p.m. Sugg. donation: $1.50, adults $3; Fri. and Sat., 5–9, free. Natural-science exhibits, dioramas, models, etc. Also the Naturemax Theater, with films, daily; the Natural Science Center, Tue.–Fri. 2–4:30: Sat. and Sun. 1–4:30; the Discovery Room, Sat. and Sun. noon–4:30.

SOUTH STREET SEAPORT MUSEUM (Children's Center, 165 John St.; 669-9400). "Boys at Sea—Life Aboard the Schoolship St. Mary's"—Children can climb into a hammock, taste hard tack, learn ropework skills and interact with a 19th-century first mate. Through 12/30. Adults, $4; seniors, $3; and children, $2. Hours: 10–5 daily.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400): 11/13 at 4:30 p.m.: "Musical Plants"—Make an instrument using plant fibers. 11/15 at 1:30: "Rapping: Songs of America's Past"—Learn about traditional American folk songs. 11/16 at 1:30 and 3: "Gemini"—Twin brothers, Sandor and Laszlo Slomovits, perform their own songs. 11/18 at 3:30: "Animals in Masks"—Learn to make different kinds of masks. Fall hours: Mon., Wed., and Fri. 2–5; Thurs. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 11/16 at 1 and 3: "Art After TV"—View a series of television shorts and respond with a creative writing and art experience. 50 cents. Hours: Tue.–Fri. 10–5; Sat. and Sun. 12–5:30.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (940 Richmond Terrace; 718-273-2060). 11/15 at 1 and 3: "Balinese Traditional Dance," for ages 5 and above. 11/16 at 1 and 3: "Javanese Shadow Puppets," for ages 5 and above. "Friday Night Free Fun"—The museum will be open free of charge the first friday of every month. Also, in the 3rd-floor Main Gallery: "Building Buildings" . . . Downstairs Gallery: "Ancestors in the Waiting Room," an exhibit of life-size, three-dimensional figures created by 7th- and 9th-graders; "Origami by Children," a colorful collection of origami art. Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. $2.

NEW YORK AQUARIUM (W. 8th St., Brooklyn; 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks, and more. Hours: Open every day, 10 a.m.–4:45. Adults, $3.75; children 2–12, $1.50 (under 2 free).

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half roasted chicken, fresh duck, and salmon. Res. sug. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chili relleno, shrimp in garlic sauce. L Tues.–Fri. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. 4–1 a.m. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Jacket required at L only. Northern Italian. Spcls: red snapper marechiaro, double-cut veal chop, homemade mozzarella. Res. sug. L Mon.–Fri. noon–4. D Mon.–Sat. 4–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

EL INTERNACIONAL—219 W. Broadway, at Franklin St., 226-8131. Casual. Spanish. Spcls: tapas, paella Valenciana, brazo de gitano. Res. sug. Open for L & D Sun.–Thurs. 11:30–midnight, Fri.–Sat. to 1 a.m. Private parties for 40–125. Ent. Thurs.–Sat. **(M)** **AE, CB, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** **No credit cards.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St., 925-7414. Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper & chutney sauce, veal champagne with apples. Res. sug. D Tues.–Thurs. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940's style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.–8lb. lobsters. Res. sug. L Mon.–Fri. 11:30–5. Buffet Br Sat.–Sun. 11:30–5. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.–10 p.m. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal & sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: pollo Capri, pappardella with porcini mushrooms, seafood alla Barca. Res. sug. Open for L & D Mon.–Fri. noon–11 p.m., Sat. 4–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L & D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONSOON—128 W. Houston St., at Sullivan St., 674-4080. Casual. Vietnamese. Spcls: duck sauteed in tiger lily, shrimp grilled on sugar cane, Saigonese soup, mixed vegetables with tofu and coconut. No res. L Tues.–Fri. 11:30–2:30. D Tues.–Thurs. 4:30–10:30, Fri.–Sun. to 11:30. Closed Mon. **(I–M)** **AE.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tues.–Sat. 6–11:30. Ent. Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. 9–4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

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BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Italian. Spcls: filet of veal in wine & mustard sauce, veal steak in balsamic vinegar, pasta in vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pianist Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LAS VENTANAS—330 Bleecker St., at Christopher St., 924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.–Thurs. 4–11:30, Fri.–Sat. 4–1 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St., 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thurs. 5–2 a.m., Sat.–Sun. to 2:30. **(I–M)** **AE, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11–4. D daily 5–midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. 5:30–10. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

CANASTEL'S—229 Park Ave. South, at 19th St., 677-9622. Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EAST THE TOWN OF TASTE—366 Third Ave., at 27th St., 889-2326. Casual. Japanese. Spcls: sushi, teriyaki, gourmet combination box. Res. sug. L Mon.–Fri. noon–2:30, Sat. to 3. D daily 5–midnight. Private parties for 8–10. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle grand marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.–Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated & grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake, thru 11/29, wild game festival. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th–20th Sts., 260-4882. Casual. American/international. Spcls: pastas, grills, seafood. L Mon.–Fri. noon–5. Br Sat. noon–5. D Mon.–Sat. 6–11. Closed Sun. **(M)** **AE, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, burnt duck, medallions of veal with vermouth & capers, steamed salmon basket. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5:30–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

L'ACAJOU—53 W. 19th St., 645-1706. Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noix. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

TWENTY:TWENTY—20 W. 20th St. 627-1444. Casual. Regional American. Spcls: Delaware crabcakes, baked devilled lobster, duck and sausage etouffee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

THE VILLAGE LOBSTER—444 W. 42nd St., 967-7630. Casual. American/seafood. Spcls: soft shell crabs, lobster, broiled flounder. Res. sug. Open Mon.–Fri. 11:30–midnight, Fri.–Sat. 5–12:30 a.m. Private parties for 12–100. Ent. Wed.–Sat. **(I–M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, fresh fish baked in parchment, chicken breast with mandarin oranges and orange muscat cream sauce. Res. nec. L cruise boards Mon.–Sat. at noon. Br Sun. at 12:30. D cruise boards at 7 & 9. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St., 759-0590. Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thurs. & Fri. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts., 687-7471. Casual. Hunan/Szechaun. Spcls: Peking duck, crispy whole fish, Szechuan style seafood. Res. sug. L daily 11:30–2:30. D Sun.–Thurs. 5–10:30, Fri.–Sat to 11:30. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** **AE, CB, DC.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1

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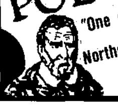

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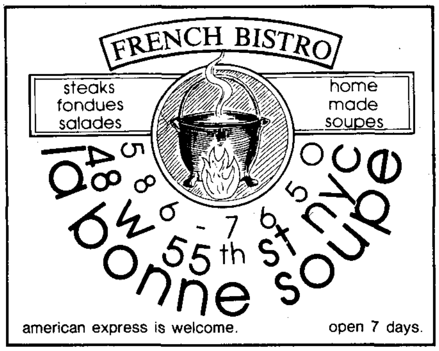

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ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30: after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun.. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton Hotel, 753-4500. Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sauteed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7–11. Br Sun noon–4. L Mon.–Sat. noon–3. D daily 5:30–11:30. Ent. **(E) St. Regis Grill:** Casual. B daily to 11. L daily 11:30–2:30. D daily 2:30–1 a.m.**(M).** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10, Sat 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—246 E. 54th St., 371-8144. Dress opt. Northern Italian. Spcls: pappardelle al sugo di lepre, pansotti salsa di noci, pompano lime e finocchio. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun.

11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St., 751-0700. Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30–4. D daily 4–1 a.m. Also **59 W. 56th St.,** 757-7910. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE—318 W. 45th St., 489-6100. Casual. Continental. Spcls: ravioli with walnut cream, prawns amarreto, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Ent. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: Coca-Cola chicken, blue mesa nachos, char-grilled veal with Rome apples and prosciutto pizza. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and mozzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon on bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 221-6677. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Sat. 11:30–10:30 p.m., Sun. 5–10:30. **(M)** **AE.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar,

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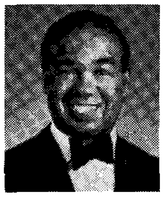

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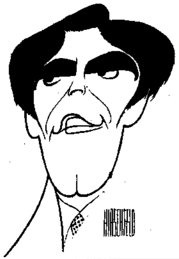

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carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: black fettuccine with lobster, scallop & shrimp; mixed grill of swordfish, salmon & tuna; gingered whole red snapper with kumquats, peapods, & sweet peppers. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Formal. Brazilian. Spcls: vatapa, carne seca com abobora, creme de palmito. Res. sug. D only Mon.–Fri. 6–10, Sat. to midnight. Ent. Closed Sun. **(M–E)** **AE, DC.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—*W. 60th St., & CPW, top of Gulf & Western Bldg.,* 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb, 11/12–23, the Foods of Britain festival. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. B Mon.–Sat. 7–11, Sun. 8–10:30. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Daily noon –1 a.m. **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, sauteed veal with crab & asparagus. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St., 980-6988. Casual. French. Spcls: salade de volaille digonnaise, moules marniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L & D Mon.–Sat. noon–11 p.m. Private parties 40–125. Pianist **(M)** **AE, DC.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts., 249-2020. Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing to Peter Duchin orchestra Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30–3. D daily 5–11. Pre-theatre prix fixe D. Private parties for 80. Ent. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PETROUCHKA—435 E. 86th St., 876-3800. Jacket required. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Tues.–Sun. 6–11. S Tues.–Sun. 11–2 a.m. Private parties. Ent. Closed Mon. **(M–E)** **AE, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat.

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6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 5:45–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.–Sun. 11–4. Complete L & D. **(I-M)** **AE, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30–11 p.m. daily. **(M)** **AE.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts., 874-1377. Casual. International. Spcls: half roasted chicken, fresh duck, and salmon. No res. L daily noon–5. D daily 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St., 749-8888. Casual. Southwestern American. Spcls: Border fiesta appetisers, blue corn enchiladas, guacamole, chicken fried steak. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th 68th Sts., 874-2280. Casual. Continental. Spcls: braised game hen with tarragon & wild mushrooms, broiled free-range chicken, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., Bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, fresh noodles with lobster sausage, crispy duck. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: tapas, parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. Tango music Thurs.–Sat. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.–Fri. noon–2:30. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: leg of lamb with roasted garlic & fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna & swordfish. Res. sug. Open Tues.--Sun. for B, L, tea & D from 8 a.m.–11:30 p.m. Closed Mon. **(M)** **AE, DC, MC, V.**

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5–2, Fri.–Sat. to 3. Br Sat.–Sun. 11:30–4:30. Bar till 4 a.m. Glass enclosed café. **(I)** **AE, DC, MC, V.**

SILVERBIRD—505 Columbus Ave., bet. 84th–85th Sts., 877-7777. Casual. Native American. Spcls: fresh brook trout baked in a corn husk, buffalo steak, roasted rabbit marinated in honey & sage. Res. sug. D only Sun.–Thurs. 6–11:30, Fri.–Sat. to midnight. Pianist Tues.–Sat. from 9. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. tc midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat.to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 718-899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thurs. noon–10:30 p.m., Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I-M)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. Every Fri. from 6–8, Joan Budd. 11/12, Libby Richman Trio. 11/13, Kuni Mikami Trio. 11/14,15, Michelle Rosewoman with Rufus Reid and Ricky Ford. 11/16, Bonnie Singer Trio. 11/17, Dan Krimm Trio. 11/18, Kiyoto Fujiwara Trio. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 11/16, Angela Bofill. 11/17, Peter Yellin All Stars. 11/18–20, Dave Valentin and his Group; Dianne Schuur. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Thru 11/15, pianist Kirk Lightsey with Santi Debriano on bass. 11/16, pianist Michel Petrucciani with Ron McClure on bass. 11/17–22, pianist John Hicks with Walter Booker on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St.,308-2333. Brazilian restaurant featuring the Elcio Milito Trio every Mon.–Sat. from 9–midnight. **AE, CB, DC, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 11/16, The Louie Bellson Quartet. 11/18–23, The Billy Bang Sextet. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 11/12, Tim Britton. 11/19, Heather Wood and David Jones. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 11/16, Carla Bley Band. 11/17, Les Paul Trio. 11/18–23,25–30, McCoy Tyner Big Band. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 11/15, singer Jerry Sheldon, Mon.–Sat. at 8, followed by singer/comedian/pianist Michael McAssey at 9:30. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. **Upstairs:** 11/13 at 8, David Peaston and Catherine Mannarelli, followed by Cari Thompson and Sam Smith at 10. 11/14 at 8, Gene Lees with Roger Kellaway, followed by The McDonald Sisters at 10, and The Mario Cantone Comedy Show at midnight. 11/15 at 8, The Ballad of Sam Grey, followed by Cabaret at 9:30, 11, and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 11/12–15, 10–3 a.m., singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. 11/12, Judy Barnett Trio. 11/13, Ronny Whyte. 11/14, Richard Rodney Bennett. 11/15, Andy Stein Trio with Frank Vignola and Dick Wellstood. 11/16, J's Fall Singers Contest with Sue Keller. 11/17, Ken Peplowski and Frank Vignola. 11/18, George Ziskind. Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St., 319-6650. Every Wed. from 9 p.m., The Ed Polcer Quintet featuring George Masson, and Jack Lesberg. Thurs.–Sat. at 9:30, 10:30 and midnight, Mary O'Dowd and her Band. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 11/12, Laura Theodore; Absolute. 11/13, Wild Blue Yonder; Cactus Dolls. 11/14, Little Buster; the Shane Gang. 11/15, Secret Lovers; Red House. 11/16, Spinning Wigs. 11/17, The Creatures; Fresh Fish. 11/18, Dick Wagner; Safety Game. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 11/15, pianist Lou Levy with John Goldsby on bass. 11/16,17, pianist Esther Blue. 11/18–22, pianist Bill Mays with John Goldsby on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/23, raconteur and renaissance man, Jonathan Schwartz in *Mostly Hart*, Tues.–Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 11/12, Rock Wilk. 11/13, Big Dog. 11/20–22, Gloria Lynn. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St., 517-2020. Thru 11/22, jazz-singer Morgana King, Tues. & Wed. at 9, Thurs.–Sat. at 9 & 11. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Lydia with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, ragtime pianist Terry Waldo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 11/13,14, Iggy Pop's Band with Kevin Armstrong, Phil Butcher, Jonathan Grain, and Shamus Greghan. 11/15, Gene Loves Jezebel Until December. 11/18, Til Tuesday They Might Be Giants. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 11/16, Art Farmer, Benny Golson Jazztet featuring Curtis Fuller. 11/17, Gil Evans' Orchestra. 11/18–23, Tim Berne Quintet featuring Herb Robertson, Mark Dresser, Hank Roberts, Joey Baron. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 11/15, trumpet player Tom Browne, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. 11/18–22, singer, dancer, songwriter and impressionist Jack Hammer. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 11/12, Lisabeth Hosts Das Furlines and They Might Be Giants. 11/13, Silos; Uncle Bonsai. 11/14–16, Johnny Copeland. 11/17, Mod Monday. 11/18, Funk Philharmonic. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 11/12,13, Carol Britto. 11/14,15, Lance Hayward alternating with Carol Britto. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 11/17, El Gran Combo; Louie Ramirez Y Ray De La Paz with special guest Bobby Watson. **Sidewalk Terrace:** Pianist Jack Wilson with Boots Maleson on bass nightly from 9:30. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 11/16, George Coleman Quartet. 11/17, Mel Lewis. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 11/12–16, singer Gail Wynters. 11/17, comedy night with Steve Solis. 11/19–23, Jay Hoggard Quartet with Benny Green, Pheeroan Aklaff, and Anthony Cos. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Thru 11/16, Clark Terry - Marion Cowings. 11/17, Tex Allen Sextet. Shows at 10, 11:30 and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. 11/12, pianist Hilton Ruiz with Jamil Nasser on bass. 11/13–15, Hilton Ruiz with Major Holley on bass. 11/17–22, pianist James Williams with Jamil Nasser on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 11/12, Phil Alvin. 11/13, Firefall. 11/14,15, Robert Gordon. 11/16,17, Buddy Guy and Jr. Wells. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 11/12, comedienne Judy Tenuta. 11/13–16, comedian Bob Nelson, Tues.–Sun at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 11/16, comedians Mike Saccone, Rick Merratta, Jeff Justice, Chance Langton, Hiram Kasten, and Danny Curtis. Sun.–Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

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2nd Annual Big Band Festival-Salute to Benny Goodman
Lionel Hampton & His Orchestra
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TOSHIKO AKIYOSHI Orch. w/Lew Tabackin *Nov 24 & Dec 1*
JAKI BYARD & THE APOLLO STOMPERS.........*Nov.25-27*
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NIGHTLIFE

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.-Thurs. 8 p.m.-4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.-Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Fri.-Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore & Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 11/12, magician Imam and comedian Terry Day. 11/13, magician Jo Monte and Terry Day. 11/14, magician Slydini and juggler Tony Duncan. 11/15, magician/comedian George Schindler and juggler Tony Duncan. 11/18, comedy showcase. Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 11/16, Alan Havey, Valerie Pappas, Edie Feldman. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 12/31, The Mike Cerrati Trio featuring Bob Renino and Vince Nicosia alternating with singer-pianist Tommy Furtado Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.-Sat. 9-4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.-Sat. 7:30-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. Thru 11/13, Etta James and Otis Clay. 11/14, Tabou Combo & Coupe Cloue. 11/15, Mikata. 11/18, Tribute to Luiz Bonfa. 11/19,20, Tito Puente. **AE, CB, DC, MC, V.**

CABARET

BACKSTAGE—318 W. 45th St., 489-6100. **The Green Room:** The Singing Trio Gotham presents *There's No Business in Show Business,* every Thurs.-Fri. at 11, Sat. at 11:30 p.m. **AE, DC, MC, V.**

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.-Sat. at 6:30.... Thru 11/15, singer/actress Karen Akers, Wed. & Thurs. at 9, Fri. & Sat. at 9 & 11... 11/18-29, singer Rita Gardner with Buddy Barnes in *Say It With Music,* Tues.-Sat. at 9. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Voila America!,* produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.-Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30... John J. Syarez, a versatile pop/rock singer entertains in the lounge, Mon.-Fri. from 5-7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 11/13 at 8, Salvatore Bovoso and Patti Bottino; singer/comedienne Jamie de Roy at 10:30. 11/14 at 8, Joyce Lyons; *A Family By Any Other Name* - musical revue. 11/15 at 8, Michael Christianson; Salvatore Bovoso & Patti Bottino. 11/16 at 7, Karen Scruggs. 11/17 at 8, Sidney Myer *At Home at Panache.* 11/18 at 8, Danica Galich. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Gina Taylor, and Laura Theodore. Shows Tues.-Thurs. at 8, Fri.-Sat. at 7 & 10, Sun. 5. **AE MC V.**

TROCADERO—91 Charles St., at Bleecker St., 242-0636. 11/14 at 8, Yvonne Sherwell with John Wallowitch; Mary Conklin at 10:30. 11/15 at 8, Tom Bogdan with Harry Huff; Nicole Bartone at 10:30. 11/16 at 6:30, 11/17 at 8, Diane Grosjean with David Lewis. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Julie Wilson returns with *Hooray for Love,* a celebration of Harold Arlen, Tues.-Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., 715-6929. **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5-9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Singer-pianist Bobby Short every Tues.-Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.-Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose, Mon.-Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **The Terrace:** Pianist Marty Bern plays Mon.-Fri. 7:30-12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St., 398-1900. **The View:** New York's only revolving rooftop restaurant 48 floors above Broadway. Thru 11/15, dine and dance to Linda Lee Hopkins, and her five-pice band, Tues.-Sat. from 9-2 a.m. **Broadway Lounge:** Singer-pianist Irene Hartfield performs Wed.-Sat. 10-2 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.-Sat., 8-midnight. Pianist Nancy Winston, Sat.-Sun., 6-10. **Oak Room:** Pianist/composer Irving Fields plays every Tues.-Sat. 8:30-12:30 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Murray Grand plays Mon.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE GINGER MAN—51 W. 64th St., 399-2358. **The Back Room:** Thru 12/6, singer-pianist Chris Barrett, Wed.-Thurs. 9-midnight, Fri.-Sat. to midnight.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7:30 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Tues.-Sat. from 10 p.m.-2 a.m. Singer pianist Buddy Barnes takes over Sun. & Mon. from 9 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with pianist Kevin Olsen with Murray Wall on bass, Tues.-Sat. from 8:30 p.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.-Sat. from 5-1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**

RADIO HIGHLIGHTS

Wed., Nov. 12

3:00/WNCN—Haydn: Qt in F, Op. 3, #5: Serenade; **Grofé:** *Grand Canyon* Suite.

WNYC—Gould: *Idea of North; A Glenn Gould Fantasy.*

4:00/WQXR-AM/FM—Fauré: Fantaisie for Piano & Orch.

5:00/WNCN—Wagner: *Die Walküre:* "Wotan's Farewell"; **Albéniz:** *Iberia,* Book II: Almería.

6:00/WNCN—Vivaldi: *Four Seasons:* "Autumn," Op. 8, #3.

7:04/WQXR-AM/FM—Weber: Qnt for Clarinet & Strings in B-Flat.

8:00/WNCN—Great Performances: Live From Lincoln Center. **Bernstein:** *Candide* (Mills, Eisler, Lankston, New York City Opera Orch/Bergeson). Simulcast with WNET-TV/Channel 13.

WNYC—Satie: Songs.

8:05/WQXR-AM/FM—Dukas: *La Peri;* **Bartok:** Piano Cto #3.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase.

Thurs., Nov. 13

3:00/WNCN—Tchaikovsky: Capriccio Italien, Op. 45; **Vivaldi:** *L'Estro Armonico:* Cto for 2 Violins in a, Op. 3, #8.

4:00/WQXR-AM/FM—Telemann: *Don Quichotte* Suite; **Tarrega:** Four Pieces.

5:00/WNCN—Handel: *Water Music:* Suite #3 in G.

6:00/WNCN—Haydn: Feldparthie #1 in B-Flat.

7:03/WQXR-AM/FM—Musical Chemistry. Evelyn Lear and Thomas Stewart with pianist Steven Blier.

8:00/WNYC—Brooklyn Academy of Music Chamber Music Series. The St. Luke's Chamber Ensemble. **Bach:** Oboe & Violin Cto in C; **Beethoven:** Septet in E-Flat for Strings & Winds.

8:05/WQXR-AM/FM—Copland: "An Outdoor" Ov; **Glazunov:** *Raymonda:* Act I: Excerpts.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. **Liszt:** Ballade #2 in b; *Années de pèlerinage,* #2: Sonnetto 47 del Petrarca; *Après une Lecture du Dante.*

Fri., Nov. 14

3:00/WNCN—Grieg: *Peer Gynt* Suite #2, Op. 55; **Brahms:** Rhapsody in g, Op. 79, #2.

4:00/WQXR-AM/FM—Copland: *A Lincoln Portrait;* **Bernstein:** *Seven Anniversaries.*

5:00/WNCN—Liszt: Tarantelle di Bravura; **J. C. Bach:** Ov #1 in D.

6:00/WNCN—Brumel: *De tout plongiet/Fors seulement l'attente.*

7:04/WQXR-AM/FM—Schumann: Qt for Piano & Strings in E-Flat, Op. 47.

8:00/WNCN—Berlioz: *Béatrice et Bénédict:* Ov; **A. Scarlatti:** Cto Grosso #2 in D.

WNYC—World of Opera. The 1986 Bayreuth Festival. **Wagner:** *Der Ring des Nibelungen.*

8:05/WQXR-AM/FM—Mozart: Horn Cto #3 in E-Flat, Op. 47; **Ravel:** *Daphnis et Chloe:* Suites 1 & 2.

9:00/WNCN—Giordano: *Andrea Chenier:* Arias.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Jerzy Semkow, conductor; flutist Jean-Pierre Rampal. **Bach:** Flute Cto in C; **Mozart:** Flute Cto #2 in D; **Berlioz:** Symphonie "Fantastique."

Sat., Nov. 15

9:05 a.m./WQXR-AM/FM—Piano Personalities. Vladimir Ashkenazy, conductor. **Beethoven:** Piano Sonata #30 in E.

10:00 a.m./WNCN—Chopin: Rondo for Piano & Orch, Op. 14, "Krakowiak."

10:04 a.m./WQXR-AM/FM—Benjamin: Ov to "An Italian Comedy"; **Haydn:** Sym #83 in g, "The Hen."

11:00 a.m./WNCN—Tchaikovsky: *Nutcracker* Suite.

11:05 a.m./WQXR-AM/FM—Rimsky-Korsakov: *The Tale of the Tsar Saltan:* Suite.

12:00/WNCN—Chopin: Cto for Piano #2 in f, Op. 21; **Debussy:** *Préludes,* Book I: La cathédrale engloutie.

12:05/WQXR-AM/FM—Bach: "Brandenburg" Cto #6 in B-Flat; **Dvorak:** *The Watersprite.*

1:00/WNCN—Salieri: Sym in D, "Veneziana"; **Respighi:** *Feste Romane.*

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Offenbach:** *La Belle Helene* (Norman, Aler, Bacquier, Chorus & Orch of the Capitol of Toulouse/Plasson).

5:00/WNCN—Dampierre: Fanfares; **Ravel:** *La Valse.*

5:05/WQXR-AM/FM—Vivaldi: Flute Cto in F, Op. 10, #5; **Saint-Saens:** Danse macabre.

6:00/WNCN—Prokofiev: *Lieutenant Kijé* Suite, Op. 60.

6:05/WQXR-AM/FM—Prokofiev: Violin Cto #2 in g; **Schubert:** *Rosamunde:* Ballet #2.

7:00/WNCN—Schubert: Marche militaire in D, Op. 51, #1; **Philidor:** Suite for Oboe & Continuo in a.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives.

9:00/WNCN—Saturday Night Opera. **Wagner:** *Die Meistersinger* (Ludwig, Domingo, Fischer-Dieskau, Berlin Opera Orch & Chorus/Jochum).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; pianist Gary Graffman. **Haydn:** Sym #64 in A; **Ravel:** Cto in D for the Left Hand; **Schumann:** Sym #2 in C.

Sun., Nov. 16

9:05 a.m./WQXR-AM/FM—Piano Personalities. Peter Serkin, pianist. **Beethoven:** Piano Sonata #27 in e; **Chopin:** Nocturne #8 in D-Flat.

10:00 a.m./WNCN—Classic Guitar. **Sor:** Variations on a Theme by Mozart, Op. 9; **Malats:** Serenata española.

WNYC—Lassus: *The Tears of St. Peter.*

11:00 a.m./WNCN—Marini: Sonata for Trumpet, Bassoon & Continuo in d.

WNYC—Composers at the piano: Bartok, Shostakovich, Poulenc, Prokofiev and others perform.

12:00/WNCN—Ravel: *Ma Mère l'Oye:* Suite; **M. Albéniz:** Sonata in D.

12:05/WQXR-AM/FM—Vienna 1900 Festival. A concert from the Museum of Modern Art.

1:00/WNCN—Chicago Symphony Orchestra. Raymond Leppard, conductor. **Chabrier:** Suite "pastorale"; **Bartok:** Cto for 2 Pianos, Percussion & Orch; **Bartok:** Cto for Two Pianos, Percussion & Orch; **Bizet:** Sym in C.

WNYC—Hindemith: Sym, "Mathis der Maler."

3:00/WNCN—Brahms: Sonata for Cello & Piano #1 in e, Op. 38; **Goldmark:** "Springtime" Ov.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta and Leonard Bernstein, conductors; pianist Bennett Lerner. An all-Copland concert commemorating the composer's 85th birthday.

4:00/WNCN—Borodin: Qt #2 in D; **Bartok:** Rondos on Folk Tunes.

5:00/WNCN—Boyce: Sym #6 in F; **R. Strauss:** *Death and Transfiguration,* Op. 24.

6:30/WNYC—Messiaen: Qt for the End of Time.

7:00/WNCN—Handel: Cto Grosso in g, Op. 6, #6; **Wagner:** *The Flying Dutchman:* Ov.

7:30/WNYC—A program of 20th-century organ compositions to celebrate the international year of Canadian music.

WQXR-AM/FM—Beethoven: Piano Sonata #8 in c, "Pathetique."

8:00/WNCN—Schumann: *Papillons,* Op. 2.

8:05/WQXR-AM/FM—Falla: *The Barber of Seville* (Baltsa, Allen, Araiza, Trimarchi, Lloyd, Academy of St. Martin-in-the-Fields/Marriner.)

9:00/WNCN—Tchaikovsky: Capriccio Italien, Op. 45; **Debussy:** *En blanc et noir.*

WNYC—The 1986 Cincinnati May Festival: A Choral Series. **Wagner:** *Lohengrin,* Act I, Scene III (Lakes, Korn, Haywood, Shirley-Quirk); **Wagner:** *Die Walkure:* Act I (Haywood, Lakes, Korn, May Festival Chorus/Conlon).

Mon., Nov. 17

3:00/WNCN—Handel: Ov in D; **Saint-Saens:** Cto for Cello #1 in a, Op. 33.

4:00/WQXR-AM/FM—Liszt: *Mazeppa;* **B. Marcello:** Recorder Sonata in F.

5:00/WNCN—Bach: Toccata in D.

6:00/WNCN—Debussy: *Danses sacrée et profane* for Harp and Orch.

7:04/WQXR-AM/FM—Franck: Flute & Piano Sonata in A.

8:00/WNYC—Netherlands Concert Hall. The Rotterdam Philharmonic Orchestra. R. Dufallo, conductor. **Pijper:** Sym #2; **Baird:** *Erotkyi;* **Lutoslawski:** 5 Songs for feamle voice and 30 solo instruments after poems by Kazimiera Illakowicz.

8:05/WQXR-AM/FM—Falla: *El Amor Brujo;* **Vieuxtemps:** Violin Cto #5.

9:00/WNCN—Handel: Suite for Harpsichord in d; **Stravinsky:** *Le Sacre du printemps.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Trevor Pinnock, conductor; flutist Jean-Pierre Rampal. **Handel:** *Solomon:* Arrival of the Queen of Sheba; **Vivaldi:** Flute Cto in G, Op. 10, #6; **Handel:** Cto a due cori; **Telemann:** Flute Cto in D.

Tues., Nov. 18

3:00/WNCN—Handel: *Water Music:* Suite; **Brahms:** "Tragic" Ov.

WNYC—Some unusual voices: the last castrato, a lady tenor, and Ellen Breach Yaw.

4:00/WQXR-AM/FM—Beethoven: Six Bagatelles, Op. 126.

5:00/WNCN—Mussorgsky: *Night on Bald Mountain.*

6:00/WNCN—Handel: Cto for Oboe #3 in g; **Butterworth:** *A Shropshire Lad.*

7:03/WQXR-AM/FM—Brahms: Trio in a, Op. 114.

8:00/WNCN—WNCN Live. Julian Lloyd Webber, cello.

WNYC—St. Louis Symphony Orchestra. Leonard Slatkin, conductor; pianist Emanuel Ax. **Bernstein:** *Facsimile;* **Mozart:** Piano Cto #17; **Prokofiev:** Sym #5.

8:05/WQXR-AM/FM—Haydn: Sym #96 in D, "Miracle"; **Bartok:** *The Wooden Prince:* Suite.

9:00/WNCN—Albéniz: *Puerta de tierra;* **Mozart:** Sym #40 in g.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. **Fauré:** *Pelleas et Melisande:* Incidental Music; **Stravinsky:** *The Firebird:* Suite; **Brahms:** Sym #4 in e.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, November 12–14 and 17–18

❷ **WCBS**
975-4321
❹ **WNBC**
664-4444
❺ **WNYW**
535-1000
❼ **WABC**
887-7777
❾ **WOR**
(201) 330-2153
⓫ **WPIX**
949-1100
⓭ **WNET**
560-2000
㉑ **WLIW**
(516) 454-8866
㉛ **WNYC**
669-7800
Ⓗ **HBO**
512-1208
Ⓜ **CINEMAX**
512-1208
Ⓝ **UPTOWN**
304-3000
Ⓢ **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of programming adjustments for the new fall season, schedules are subject to many last-minute changes.

6:00
❷ News
❹ Today in New York
❺ Jayce and the Wheeled Warriors
❼ World News
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri, Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Wed/Survival Series
Fri/**Movie:** Free Spirit
Ⓜ Mon/**Movie:** Mad Max Beyond Thunderdome
Ⓢ Thu/**Movie:** Minstrel Man

6:30
❷ Today's Business
❹ News
❺ Centurions
❾ 700 Club
⓫ Robotech
Ⓗ Thu/Thanksgiving in the Land of Oz
Ⓜ Wed/**Movie:** Born Yesterday
Thu/**Movie:** The New Maverick
Tue/Max Trax #27
Ⓢ Wed/**Movie:** The Quinns
Mon/A Thanksgiving Tale
Tue/Eric Clapton and Friends

6:35
Ⓗ Tue/Survival Series

6:45
㉑ ㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Rambo
❼ Good Morning America (cc)
⓫ Heathcliff
㉑ Lilias, Yoga and You
㉛ Ohayo! New York
Ⓗ Wed/The Adventures of Professor Beetoven
Thu/Henry's Cat (Part II)
Mon/The Berenstain Bears Meet Bigpaw
Ⓜ Fri/**Movie:** Jaws
Tue/**Movie:** Threshold
Ⓢ Mon/I'm a Fool

7:30
❺ Defenders of the Earth
❾ Straight Talk
⓫ GoBots
㉑ Hooked on Aerobics
Ⓗ Fraggle Rock (cc)
Ⓢ Fri/Toby and the Koala Bear
Tue/**Movie:** Victor/Victoria

8:00
❺ The Flintstones
⓫ Galaxy Rangers
⓭ 3-2-1 Contact
㉑ Sesame Street
Ⓗ Wed/**Movie:** Blame It On the Night
Thu/**Movie:** Breakin' 2 Electric Boogaloo
Fri/**Movie:** Second-Hand Hearts
Mon/**Movie:** Victor/Victoria
Tue/**Movie:** Johnny Dangerously
Ⓜ Thu, Mon/The Max Headroom Show #8
Ⓢ Wed/P.J. and the President's Son
Thu/**Movie:** Baby
Mon/**Movie:** Cocoon

8:30
❺ My Little Pony
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers
Ⓜ Wed/**Movie:** Continental Divide
Thu/British Rock: The First Wave
Mon/**Movie:** Hambone and Hillie

9:00
❷ True Confessions
❹ People's Court
❺ Brady Bunch
❼ Morning Show
⓫ The Munsters
⓭ Sesame Street
㉑ Instructional Television (concludes at 3 p.m.)
㉛ Captain Kangaroo
Ⓜ Tue/**Movie:** Forever Darling
Ⓢ Wed/Faerie Tale Theatre: Cinderella
Fri/Bim, the Little Donkey

9:30
❷ The Judge
❹ Love Connection
❺ Leave It to Beaver
❾ Zoobilee Zoo
⓫ Sanford and Son
㉛ Wildside
Ⓗ Wed/**Movie:** Airplane!
Tue/Not *Necessarily* Television
Ⓜ Thu/**Movie:** Great Expectations
Fri/**Movie:** Our Time

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ I Love Lucy
❼ Oprah Winfrey Show
❾ My Favorite Martian
⓫ Falcon Crest
㉛ International Television
Ⓗ Thu/**Movie:** Kidco
Fri/**Movie:** Comfort and Joy
Tue/**Movie:** The Goonies
Ⓜ Mon/**Movie:** Brigadoon
Ⓢ Wed/**Movie:** Remains to Be Seen
Thu/**Movie:** The Tartars
Fri/**Movie:** Polly of the Circus
Mon/**Movie:** Royal Wedding
Tue/**Movie:** The Outrage

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Bewitched
❾ Abbott and Costello
Ⓗ Mon/**Movie:** The War Boy
Ⓜ Wed/**Movie:** The Hasty Heart
Tue/**Movie:** American Dreamer

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ One Day at a Time
❼ Fame, Fortune, and Romance
❾ Partridge Family
⓫ Best Talk in Town
Ⓗ Wed/Phil Collins
Ⓜ Fri/**Movie:** Edge of the City

11:30
❹ Scrabble
❺ All in the Family
❼ Celebrity Double Talk
❾ I Dream of Jeannie
⓫ Love Boat
Ⓜ Thu/Martin Mull's White Stress
Ⓢ Wed/**Movie:** Oh God! You Devil
Thu/**Movie:** Victor/Victoria
Fri/**Movie:** Cocoon

12 NOON
❷ Strike It Rich
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ News
㉛ Wed/Beats of the Heart
Thu/The Africans
Fri/Mystery!: Shroud of the Nightingale
Mon/Masterpiece Theatre: Winston Churchill
Tue/Story of English
Ⓗ Wed/**Movie:** Protocol
Thu/**Movie:** The War Boy
Fri/**Movie:** Mass Appeal
Mon/**Movie:** Grease
Tue/**Movie:** Sinbad and the Eye of the Tiger (cc)
Ⓜ Thu/**Movie:** The Awful Truth
Mon/**Movie:** The New Maverick
Ⓢ Mon/**Movie:** Gremlins
Tue/**Movie:** Explorers

12:30
❷ Young and the Restless (cc)
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** Master Gunfighter (1975). Tom Laughlin.
Thu/**Movie:** Hunters Are for Killing (1970). Burt Reynolds.
Fri/**Movie:** The Mackintosh Man (1973). Paul Newman.
Mon/**Movie:** Hitler's Gold (1975). Telly Savalas.
Tue/**Movie:** Compulsion (1959). Orson Welles.
Ⓜ Wed/**Movie:** The Candidate
Fri/**Movie:** Dummy
Tue/**Movie:** Born Yesterday

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie:** Wheels (1978). Part III. Rock Hudson
Thu/**Movie:** Wheels (1978). Part IV. Lee Remick.
Fri/**Movie:** Wheels (1978). Part V. Rock Hudson.
Mon/**Movie:** It Happened One Night (1934). Claudette Colbert, Clark Gable.
Tue/**Movie:** Comrade X (1940). Clark Gable.
㉛ Wed/Videoville
Thu/Ancient Lives
Fri/Canadian Establishment
Mon/Leo Buscaglia
Tue/Shakespeare Hour

1:30
❷ As the World Turns
Ⓗ Thu/**Movie:** Runaway
Ⓜ Thu/**Movie:** The Front
Mon/Max Trax #27
Ⓢ Wed/**Movie:** Bad Medicine
Fri/**Movie:** Red Sonya

2:00
❹ Another World
❺ Inspector Gadget
❼ One Life to Live
㉛ Wed/The Living Planet
Thu/Odyssey
Fri/Managing Our Miracles
Mon/From Oregon With Love
Tue/Moments in Time
Ⓗ Wed/Not *Necessarily* the News
Fri/**Movie:** Sinbad and the Eye of the Tiger (cc)
Mon/**Movie:** Airplane!
Tue/**Movie:** The Bride
Ⓜ Mon/**Movie:** The Hasty Heart
Ⓢ Thu/**Movie:** Minstrel Man
Mon/**Movie:** Baby
Tue/**Movie:** Picnic

2:30
❷ Capitol
❺ The Jetsons
⓫ Superfriends
⓭ French Chef
Ⓗ Wed/**Movie:** Florida Straits
Ⓜ Wed/**Movie:** Forever Darling
Fri/**Movie:** The Flamingo Kid
Tue/**Movie:** Continental Divide

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Silverhawks
❼ General Hospital
❾ Cannon
⓫ Smurfs
⓭ Wed/Justin Wilson's Louisiana Cookin'
Thu/Great Chefs of Chicago: Chef Fernand Gutierrez
Fri/Frugal Gourmet: Confit
Mon/Good Health From Jane Brody's Kitchen: Cooking for Kids
Tue/New York Master Chefs: Larry Forgione (An American Place)
㉑ Lilias, Yoga and You
㉛ Wed, Mon/Mechanical Universe
Thu/Educational Computing
Fri/Rockschool
Ⓜ Thu/The Max Headroom Show #8
Ⓢ Fri/The Music School

3:30
❺ She-Ra
⓫ Ghostbusters
⓭ Wed/This Old House
Thu/Hometime: Siding
Fri/Victory Garden
Mon/This Old House
Tue/A House for All Seasons
㉑ Hooked on Aerobics
㉛ Video Music Box
Ⓗ Thu/**Movie:** The Secret Adventures of Tom Sawyer and Huck Finn
Mon/Son of the Not-So-Great Moments in Sports
Ⓜ Thu/**Movie:** The Goonies
Ⓢ Wed/Thanksgiving in the Land of Oz
Fri/A Thanksgiving Tale

4:00
❷ Divorce Court
❹ Donahue
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Police Woman
⓫ G. I. Joe
⓭ Sesame Street
㉑ Mister Rogers
Ⓗ Fri/**Movie:** Free Spirit
Tue/Survival Series
Ⓜ Wed/**Movie:** Born Yesterday
Mon/**Movie:** The Red Shoes
Ⓢ Wed/Faerie Tale Theatre: Cinderella
Thu/Joey and Redhawk (Part V)

Fri/Bim, the Little Donkey
Mon/**Movie:** The Quinns
Tue/Toby and the Koala Bear

4:30
❷ Superior Court
❺ Thundercats
❼ Card Sharks
⓫ The Transformers
㉑ 3-2-1 Contact
㉛ World TV Presents
🅗 Wed/The Adventures of Professor Beetoven
Mon/**Movie:** The Elmchanted Forest
🅜 Fri/**Movie:** Weird Science
Tue/Martin Mull's White Stress
🅢 Thu/Isaac Littlefeathers

5:00
❷ ❹ News
❺ Diff'rent Strokes
❼ News
❾ Hart to Hart
⓫ Gimme a Break
⓭ Mister Rogers
㉑ Sesame Street
🅗 Wed/Survival Series
Tue/**Movie:** High Powder
🅜 Tue/**Movie:** Dummy
🅢 Wed/P.J. and the President's Son
Fri/Moonstone Gem

5:30
❷ News
❺ Facts of Life
⓫ Happy Days
⓭ 3-2-1 Contact
㉛ Wed/Criminal Justice
Thu/Black Viewpoint With Gasby Greely
Fri/Arts in New York With Dr. Leonard Leif
Mon/Insight With Earl Weber
Tue/Beyond the Headlines With Sherry Dean
🅗 Thu/**Movie:** Johnny Dangerously
Fri/**Movie:** Movers and Shakers
🅜 Thu/**Movie:** Cocoon (cc)
🅢 Mon/I'm a Fool
Tue/Peter-No-Tail

5:45
㉛ News From City Hall

Weeknights, November 12–14 and 17–18

WED., NOV. 12

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
🅗 **Movie:** Prime Risk
🅜 **Movie:** She's Working Her Way Through College
🅢 **Movie:** Royal Wedding

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ News
㉑ Long Island Report

8:00
❷ Mike Hammer
❹ **Special:** Highway to Heaven
❺ **Movie:** The Good, the Bad, and the Ugly (1968). Part II. Clint Eastwood. (Part I, Tue., Nov. 11 at 8 p.m.)
❼ Perfect Strangers
❾ News
⓫ **Movie:** Blazing Saddles (1974). Cleavon Little. Hilarious Western spoof with funny gags and good performances.
⓭ Great Performances
㉑ Lizzie: An Amazon Adventure
㉛ Connections
🅗 **Movie:** Airplane!
🅜 **Movie:** Continental Divide
🅝 **Movie:** Séance on a Wet Afternoon
🅢 Brothers (cc)

8:30
❼ Head of the Class
❾ Million Dollar Chance of a Lifetime
🅢 Best of Bizarre (cc)

9:00
❷ Magnum, P.I.
❼ Dynasty
❾ **Movie:** The Stone Killer (1973). Charles Bronson.
㉑ **Movie:** W.C. Fields Straight Up (1985). Superb documentary about the life and career of the famous comedian.
㉛ The Edge of Darkness
🅢 The Messiest of Gallagher

9:30
❹ You Again?
🅗 Not *Necessarily* the News

10:00
❷ The Equalizer
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel
㉛ Right to Know
🅗 **Movie:** Florida Straits
🅜 **Movie:** The New Kids
🅢 **Movie:** Bad Medicine

10:15
🅝 **Movie:** Insignificance

10:30
⓫ News
⓭ A Program for Vietnam Veterans
㉑ The Moviemakers
㉛ Risking It All

11:00
❷ ❹ ❼ News
❺ Joan Rivers
❾ Carol Burnett and Friends
⓫ Odd Couple
㉑ Monty Python's Flying Circus
㉛ Shopping Line

11:30
❷ Adderly
❹ Tonight Show
❼ Nightline
❾ Police Woman
⓫ The Honeymooners
㉑ Nightly Business Report
🅜 **Movie:** Out of Control

11:40
🅗 **Movie:** The Bride

11:45
🅢 **Movie:** City Limits

12 MIDNIGHT
❺ Kojak
❼ Nightlife
⓫ Star Trek
⓭ Masterpiece Theatre: Paradise Postponed
㉑ Long Island Report
🅝 **Movie:** Morons From Outer Space

12:30
❹ David Letterman
❼ Dick Cavett Show
❾ Entertainment Tonight

12:40
❷ **Movie:** Nothing Personal (1980). Suzanne Somers.

12:50
🅜 **Movie:** Blood Simple

1:00
❺ **Special:** Million Dollar Secrets
❾ Joe Franklin Show
⓫ Twilight Zone

1:20
🅢 **Movie:** Death Wish

1:30
❹ ⓫ News
❼ Tales of the Unexpected

1:45
🅗 **Movie:** The Holcroft Covenant

2:00
❷ News
❹ Crosswits
❺ **Movie:** The Users (1978). Jaclyn Smith. A young woman gets caught up in the power-seeking circles of Hollywood.
❼ **Movie:** Forever Young, Forever Free (1976). Karen Valentine.
❾ **Movie:** Viva Villa! (1934). Wallace Beery. Rousing tale of the famous Mexican bandit who rose to the presidency of Mexico.
⓫ Grizzly Adams

2:30
❹ Sally Jessy Raphaël

2:35
🅜 **Movie:** Mishima

3:00
❹ Ben Casey
⓫ Emergency One!
🅢 **Movie:** A Nightmare on Elm Street

3:30
❼ Tales of the Unexpected

3:40
🅗 **Movie:** The Return of the living Dead

4:00
❹ Ben Casey
❼ Guns of Will Sonnett
⓫ Emergency One!

4:26
❺ Make Room for Daddy

4:30
❼ Greatest Sports Legends
❾ Jackie Gleason Show

4:40
🅜 **Movie:** Night Patrol
🅢 The Messiest of Gallagher

5:00
❹ Here's Lucy
❼ New Dating Game
❾ News
⓫ One Step Beyond

5:15
🅗 Phil Collins

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

THU., NOV. 13

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
🅢 Monkey's Paw

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Faces of Japan
㉑ Nightly Business Report
🅗 **Movie:** Grease
🅢 Eric Clapton and Friends

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅜 **Movie:** Dreamchild

8:00
❷ Simon & Simon
❹ Cosby Show
❺ **Movie:** Two Mules for Sister Sara (1970). Shirley MacLaine. Well-acted film of an American mercenary who hooks up with a nun in Mexico.
❼ Our World
❾ News
⓫ **Movie:** National Lampoon's Animal House (1978). John Belushi. Spoof of early 1960s college life in which a fraternity house specializes in infantile behavior.
㉑ Wild America (cc)
㉛ Videoville
🅝 **Movie:** Dance With a Stranger
🅢 **Movie:** Baby

8:30
❹ Family Ties
❾ Million Dollar Chance of a Lifetime
⓭ Currents: The Toxic Goldrush
㉑ This Old House (cc)

9:00
❷ Knots Landing
❹ Cheers
❼ The Colbys
❾ **Movie:** Contract on Cherry Street (1977). Frank Sinatra. A police inspector is obsessed with avenging the ruthless murder of his partner.
⓭ The Africans
㉑ Mystery!: Brat Farrar
㉛ Masterpiece Theatre: Paradise Postponed
🅗 **Movie:** Power
🅜 **Movie:** Deadly Force

9:30
❹ Night Court

9:45
🅢 Celebrity Lifestyles

10:00
❷ Kay O'Brien
❹ Hill Street Blues (cc)
❺ ⓫ News
❼ 20/20
⓭ The Day the Universe Changed
㉑ Masterpiece Theatre: Paradise Postponed
㉛ Mystery!: Shroud of the Nightingale
🅝 **Movie:** Jonah Who Will Be 25 in the Year 2000
🅢 **Movie:** Crimes of Passion

10:30
⓫ News

11:00
❷ ❹ ❼ News
❺ Joan Rivers
⓫ Odd Couple
⓭ Channel Crossings
㉑ Monty Python's Flying Circus
㉛ Shopping Line
🅗 Inside the NFL
🅜 The Max Headroom Show #8

11:30
❷ Night Heat
❹ David Letterman
❼ Nightline
⓫ The Honeymooners
㉑ Nightly Business Report
🅜 **Movie:** The Goonies

11:45
🅢 **Movie:** Victor/Victoria

12 MIDNIGHT
❺ Kojak
❼ Nightlife
❾ Carol Burnett and Friends
⓫ Star Trek
㉑ Long Island Report
🅗 America Undercover: Surveillance
🅝 **Movie:** Bad Timing: A Sensual Obsession

12:30
❹ David Letterman
❼ Jimmy Breslin's People
❾ Entertainment Tonight

12:40
❷ **Movie:** Fish Hawk (1981). Will Sampson.

1:00
❺ I Love Lucy
❾ Joe Franklin Show
⓫ Twilight Zone
🅗 **Movie:** No Small Affair

1:30
❹ ⓫ News
❺ Check It Out
❼ Tales of the Unexpected
🅜 **Movie:** The Breakfast Club

2:00
❷ News
❹ Crosswits
❺ **Movie:** Wild and Wooly (1978). Susan Bigelow.
❼ **Movie:** The Greatest Thing That Almost Happened (1977). Jimmie Walker. Moving drama of a high school athlete stricken with leukemia and his insensitive father who never had time for him.
❾ **Movie:** Topaz (1969). John Forsythe.
⓫ Grizzly Adams

2:05
🅢 **Movie:** The Stud

2:30
❹ Sally Jessy Raphaël

2:45
🅗 **Movie:** Ghoulies

3:00
❹ Ben Casey
⓫ Lifestyles of the Rich and Famous

3:10
🅜 **Movie:** Ellie

3:50
🅢 **Movie:** The Wild Life (cc)

4:00
❹ Ben Casey
❼ Tales of the Unexpected
⓫ Grizzly Adams

4:03
❺ Make Room for Daddy

4:10
🅗 **Movie:** Porky's II: The Next Day

4:30
❼ Hollywood Close-up
❾ Jackie Gleason Show

4:45
🅜 **Movie:** S.O.B.

5:00
❹ Here's Lucy
❼ New Dating Game
❾ News

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TELEVISION

⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:35
Ⓢ **Movie:** Isaac Littlefeathers

FRI., NOV. 14

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
Ⓜ **Movie:** King Kong
Ⓢ **Movie:** Explorers

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Sneak Previews
㉑ Nightly Business Report
Ⓗ Inside the NFL

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Scarecrow and Mrs. King
❹ A-Team
❺ **Movie:** Tron (1982). Jeff Bridges. A video game designer is sucked into a computer and must battle with his own creation to survive.
❼ Webster
❾ News
⓫ **Movie:** 9 to 5 (1980). Dolly Parton, Lilly Tomlin. Terrific comedy about three secretaries who try to get even with their sexist boss.
㉑ Washington Week in Review
㉛ Blake's Seven
Ⓗ **Movie:** Victor/Victoria
Ⓜ **Movie:** Gremlins
Ⓝ **Movie:** Streetwise
Ⓢ **Movie:** Red Sonya

8:30
❼ Mr. Belvedere (cc)
❾ Million Dollar Chance of a Lifetime
⓭ ㉑ Wall Street Week

9:00
❷ Dallas
❹ Miami Vice
❼ Sledge Hammer!
❾ **Basketball:** Knicks vs. Milwaukee (concludes at 11:30, approx.)
⓭ Great Performances
㉑ **Movie:** One in a Million (1936). Sonja Henie.
㉛ **Movie:** Doctor Who Movie

9:30
❼ Sidekicks
Ⓢ **Movie:** Missing in Action

10:00
❷ Falcon Crest
❹ L.A. Law
❺ ⓫ News
❼ Starman
⓭ End of Empire: Rhodesia
Ⓜ **Movie:** Jaws
Ⓝ **Movie:** M

10:15
Ⓗ **Movie:** Apology

10:30
⓫ News
㉑ Profiles of Nature
㉛ P.O.V.

11:00
❷ ❹ ❼ News
❺ Joan Rivers
⓫ Odd Couple
⓭ **Movie:** Going Hollywood (1933). Bing Crosby.
㉑ Monty Python's Flying Circus
㉛ Shopping Line

11:30
❷ T.J. Hooker
❹ Tonight Show
❼ Nightline
❾ Police Woman
⓫ The Honeymooners
㉑ Nightly Business Report
Ⓢ **Movie:** Cocoon

12 MIDNIGHT
❺ Star Search
❼ Nightlife
⓫ Star Trek
㉑ Long Island Report
Ⓗ **Movie:** Not *Necessarily* the News
Ⓝ **Movie:** The Holy Innocents

12:10
Ⓜ **Movie:** The Beast From 20,000 Fathoms (cc)

12:30
❹ Friday Night Videos
❼ Hot Tracks
❾ Entertainment Tonight
Ⓗ **Movie:** The Final Option

12:40
❷ **Movie:** Making Love (1981). Michael Ontkean, Kate Jackson. A young doctor leaves his wife for a man when he suddenly comes to terms with his true sexual feelings.

1:00
❺ Solid Gold
❾ Joe Franklin Show
⓫ At the Movies

1:30
⓫ News
Ⓜ **Movie:** New York Lights

1:35
Ⓢ **Movie:** Adventures of a Taxi Driver

2:00
❹ News
❺ **Movie:** Lady of the House (1978). Dyan Cannon. A flamboyant madam rises to power and respectablility to become mayor of Sausalito, California; colorful performance by Cannon.

❼ Tales of the Unexpected
❾ **Movie:** Murder by Natural Causes (1979). Hal Holbrook, Richard Anderson.
⓫ Grizzly Adams

2:27
❷ **Movie:** The Hostage Heart (1977). Loretta Swit.

2:30
❹ Crosswits
❼ **Movie:** Island of Terror (1967). Peter Cushing.

2:40
Ⓗ Inside the NFL

2:55
Ⓢ **Movie:** Explorers

3:00
❹ Sally Jessy Raphaël
⓫ Emergency One!

3:15
Ⓜ **Movie:** Lovelines

3:30
❹ Music City USA

3:40
Ⓗ **Movie:** Home Movies

4:00
❹ Hit City
❾ Jackie Gleason Show
⓫ Emergency One!

4:09
❺ Make Room for Daddy

4:30
❹ Here's Lucy
❼ Tales of the Unexpected
❾ Jackie Gleason Show

4:41
❷ **Movie:** Who Is the Black Dahlia? (1975). Efrem Zimbalist Jr. A detective tries to unravel the mystery of who killed a young girl in 1947.

4:50
Ⓜ Max Trax #27
Ⓢ The Music School

5:00
❹ Ben Casey
❼ Branded
❾ News
⓫ U.S. Farm Report

5:15
Ⓗ Not *Necessarily* the News

5:20
Ⓜ **Movie:** Key Exchange

5:25
Ⓢ Moonstone Gem

5:30
❼ Guns of Will Sonnett
❾ ⓫ News

MON., NOV. 17

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
Ⓗ **Movie:** Blame It On the Night

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
Ⓜ British Rock: The First Wave
Ⓢ A Thanksgiving Tale

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Wild America
㉑ Nightly Business Report
Ⓢ The Infernal Device (cc)

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Fraggle Rock
Ⓜ The Max Headroom Show #8

8:00
❷ **Movie:** Fresno (1986). Part II. Carol Burnett. (Part I, Sun., Nov. 16 at 9 p.m.)
❹ Family Ties
❺ **Special:** The Best of National Geographic
❼ MacGyver
❾ News
⓫ **Movie:** Road Games (1981). Richard Franklin. A truck driver pursues a murderer in this exciting thriller.
㉑ The Living Planet: A Portrait of Earth
㉛ Tenko
Ⓗ **Movie:** Runaway
Ⓜ **Movie:** Krush Groove
Ⓝ **Movie:** Seventeen
Ⓢ **Movie:** Gremlins (cc)

8:30
❹ Alf
❾ Million Dollar Chance of a Lifetime
⓭ Adam Smith's Money World

9:00
❷ Newhart
❹ **Movie:** Kate's Secret (1986). Meredith Baxter Birney. A bulimic woman's family life falls apart because of her eating disorder.
❼ **Football:** San Francisco vs. Washington (concludes at midnight, approx.)
❾ **Movie:** The Dirty Dozen (1967). Lee Marvin. A tough army major is assigned to train twelve convicts for a high risk W. W. II mission.
⓭ Smithsonian World
㉑ The Making of a Continent
㉛ Eye on Dance 20th Program Special
Ⓜ **Movie:** Mad Max Beyond Thunderdome (cc)

9:30
❷ Designing Women

10:00
❷ Cagney & Lacey
❺ ⓫ News
⓭ The AIDS Show: Artists Involved With Death and Survival
㉑ Lizzie: An Amazon Adventure

31 New York Screening Room
H **Movie:** Airplane!
N **Movie:** The Horse's Mouth
S **Movie:** Cocoon

10:30
11 News

11:00
2 4 News
5 Joan Rivers
11 Odd Couple
13 The Fools on the Hill
21 Monty Python's Flying Circus
31 Shopping Line

11:30
2 Simon & Simon
4 Best of Carson
11 The Honeymooners
21 Nightly Business Report
H **Movie:** Teachers

11:35
M **Movie:** Ellie

12 MIDNIGHT
5 Kojak
7 News
9 Carol Burnett and Friends
11 Star Trek
21 Long Island Report
N **Movie:** Tchao Pantin
S **Movie:** Baby

12:30
4 David Letterman
7 Nightline
9 Entertainment Tonight

12:40
2 **Movie:** Rita Hayworth: The Love Goddess (1983). Lynda Carter.

1:00
5 I Love Lucy
7 Nightlife
9 Joe Franklin Show
11 Twilight Zone

1:10
M **Movie:** The New Kids

1:20
H **Movie:** The Holcroft Covenant

1:30
4 11 News
5 Get Smart
7 Jimmy Breslin's People (cc)

1:40
S **Movie:** Death Wish 3

2:00
2 News
4 Crosswits
5 **Movie:** McCloud: The 42nd Street Cavalry (1972). Dennis Weaver.
9 **Movie:** Warlock Moon (1975). Laurie Walters.
11 Grizzly Adams

2:30
4 Sally Jessy Raphaël
7 Tales of the Unexpected

2:40
M The Max Headroom Show #8

3:00
4 Ben Casey
7 **Movie:** Snatched (1973). Howard Duff. A man kidnaps the wives of three wealthy men and asks a million dollars for each.
11 **Movie:** Warp Speed (1975). Adam West. A beautiful psychic discovers a strange force on board a space shuttle after its crew disappears.

3:10
M **Movie:** Hardcore

3:15
H **Movie:** Q

3:20
S **Movie:** Stop, You're Killing Me

4:00
4 Ben Casey
5 Make Room for Daddy
9 Jackie Gleason Show

4:30
7 America's Top Ten
9 Jackie Gleason Show

4:50
H **Movie:** No Small Affair

4:55
S **Movie:** The Quinns

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond
M **Movie:** Night Patrol

5:30
4 Here's Lucy
7 Morning Stretch

TUE., NOV. 18

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
H **Movie:** One on One

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Nature Watch
21 Nightly Business Report
M The Movie Show #4
S The Paper Chase: The First Year—The Man in the Chair

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 **Movie:** Fresno (1986). Part III. Carol Burnett. (Part I, Sun., Nov. 16 at 9 p.m.)
4 Matlock
5 **Movie:** To Catch a Thief (1955). Cary Grant, Grace Kelly. Hitchcock caper of a reformed jewel thief suspected of a new wave of robberies; Kelly at her loveliest.
7 Who's the Boss?
9 News
11 **Movie:** Dirty Harry (1971). Clint Eastwood. Brilliantly filmed story of an inspector who is determined to bring in a psychotic killer even if he has to break the rules.
21 Nature (cc)
31 Beats of the Heart
H **Movie:** The Goonies
M **Movie:** St. Elmo's Fire
N **Movie:** Insignificance
S **Movie:** Explorers

8:30
7 Growing Pains
9 Million Dollar Chance of a Lifetime
13 Innovation

9:00
2 **Movie:** Penalty Phase (1986). Peter Strauss. A judge faces an agonizing decision that could destroy his family and his career.
4 Crime Story
7 Moonlighting
9 **Movie:** The Big Red One (1982). Lee Marvin.
13 Nova
21 31 The Africans

10:00
4 1986
5 11 News
7 Jack and Mike
13 Managing Our Miracles: Battered Child, Battered Trust
21 The Sandbaggers
31 'Allo, 'Allo
H **Movie:** Not *Necessarily* the News
M **Movie:** Little Darlings
N **Movie:** Bad Timing: A Sensual Obsession
S Eric Clapton and Friends

10:30
11 News
31 Open All Hours—British comedy about a mismanaged general store in England.
H **Movie:** The Great Pleasure Hunt: Japan

11:00
2 4 7 News
5 Joan Rivers
11 Odd Couple
13 Intercom: God and Money
21 Monty Python's Flying Circus
31 Mapp and Lucia
S **Movie:** Picnic

11:30
2 Hot Shots
4 Tonight Show
7 Nightline
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

11:50
H **Movie:** The Bride
M **Movie:** Blow Out

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
13 Mystery!: Brat Farrar
21 Long Island Report
31 Shopping Line

12:15
N **Movie:** Hidden Fortress

12:30
4 David Letterman
7 Dick Cavett Show
9 Entertainment Tonight

12:40
2 **Movie:** Heartbreaker (1983). Dawn Dunlap.

1:00
5 I Love Lucy
9 Joe Franklin Show
11 Twilight Zone
S **Movie:** Witness

1:30
4 11 News
5 Get Smart
7 Tales of the Unexpected

1:35
H **Movie:** Choose Me

1:40
M **Movie:** Mishima

2:00
2 News
4 Crosswits
5 **Movie:** Bullet Train (1975). Sonny Chiba. Three men plant a bomb on the world famous Japanese bullet train.
7 **Movie:** Scott Joplin (1977). Billy Dee Williams. Colorful life story of the famed ragtime composer.
9 **Movie:** The Wicker Man (1975). Edward Woodward.
11 Grizzly Adams

2:30
4 Sally Jessy Raphaël

3:00
4 Ben Casey
11 **Movie:** Snow Job (1972). Jean-Claude Killy. A champion ski instructor leads a daring caper to steal money from an exclusive ski resort.
S **Movie:** Adventures of a Taxi Driver

3:25
H **Movie:** Roadhouse 66 (cc)

3:45
M **Movie:** Blood Simple

4:00
4 Ben Casey
7 Tales of the Unexpected
9 Jackie Gleason Show

4:20
S The Paper Chase: The First Year—The Man in the Chair

4:28
5 Make Room for Daddy

4:30
7 Siskel & Ebert & the Movies
9 Jackie Gleason Show

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond

5:05
H **Movie:** The Clairvoyant

5:20
S Toby and the Koala Bear

5:30
4 Here's Lucy
7 Morning Stretch
M **Movie:** The Breakfast Club

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Get up 15 minutes early.
Read a new poem aloud
each night before dinner.
Can't sleep?
Don't count sheep.
Read.
Turn off the tube.
Tune into books.
Expand your horizons.
Read for fun.
Read for information.
Use your library.
A Nation of Libraries.
American Library Association

SOLUTIONS TO LAST WEEK'S PUZZLES

B	R	O	A	D	M	I	N	D	E	D	■	B	■	B
■	O	■	S	■	E	■	A	■	R	■	U	R	D	U
C	O	M	P	U	T	A	T	I	O	N	■	O	■	D
■	M	■	S	■	H	■	I	■	T	■	S	O	N	G
R	■	B	■	S	O	R	O	S	I	S	■	M	■	E
A	B	R	O	A	D	■	N	■	C	L	O	S	E	R
P	■	E	■	P	■	■	A	■	■	I	■	T	■	I
S	T	A	M	P	C	O	L	L	E	C	T	I	N	G
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L	■	W	■	S	E	N	A	T	O	R	■	S	■	S
L	O	O	M	■	O	■	T	■	T	■	P	■	A	■
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A	C	T	S	■	E	L	B	A	■	■	F	A	L	S	E	R	■	P	D	Q
S	O	O	T	■	N	E	O	N	S	■	A	N	I	T	R	A	■	I	O	U
S	A	T	U	R	D	A	Y	N	I	G	H	T	D	E	A	D	■	E	N	A
A	T	E	■	A	I	D	E	■	O	L	D	E	S	T	■	I	P	R	A	Y
M	I	A	M	I	V	I	R	T	U	E	■	■	■	H	A	I	R	■	■	■
■	■	■	E	D	E	N	■	E	X	E	S	■	F	O	G	■	E	D	A	M
B	L	A	M	E	■	G	A	P	■	■	E	P	I	■	A	S	M	A	R	A
R	E	F	O	R	M	■	S	E	A	R	C	H	F	O	R	T	O	D	A	Y
A	N	T	S	■	A	D	H	E	R	E	■	I	O	N	■	E	L	E	N	A
S	I	R	■	C	H	O	O	■	B	A	A	L	■	U	S	N	A	■	■	■
■	N	A	R	R	O	W	W	O	R	L	D	O	F	S	P	O	R	T	S	■
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H	I	L	L	S	T	R	E	E	T	R	E	D	S	■	D	A	V	I	E	S
A	R	M	I	E	S	■	A	S	A	■	■	I	S	M	■	M	I	N	D	S
M	A	S	C	■	A	R	K	■	J	U	N	O	■	I	S	T	S	■	■	■
■	■	■	A	C	R	E	■	■	■	S	A	M	E	S	T	R	O	K	E	S
B	A	L	S	A	■	C	A	S	H	E	W	■	A	R	I	A	■	I	D	I
U	N	O	■	T	H	E	P	O	O	R	A	N	D	U	N	K	N	O	W	N
F	I	G	■	C	O	N	S	U	L	■	B	U	I	L	T	■	T	W	I	G
F	L	Y	■	H	O	T	E	L	S	■	B	E	E	S	■	H	A	N	S	■

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Free Dinner Parking from 5 PM.

Weekend, November 15–16

SAT., NOV. 15

6:00
❹ Here's Lucy
❺ Young Edition
❼ New Dating Game
❾ David Toma Show
⓫ Tom and Jerry
🅗 **Movie:** A Matter of Life and Death

6:30
❷ Patchwork Family
❹ New Wilderness
❺ World Tomorrow
❼ Hee Haw!
❾ Face-off
⓫ Josie and the Pussycats
🅢 **Movie:** Hambone and Hillie

7:00
❹ Tony the Pony
❺ Popeye
❼ Wild Kingdom
❾ New Jersey People
⓫ Mask
🅜 **Movie:** Casey's Shadow

7:30
❷ Young Universe
❹ Hickory Hideout
❺ Wonderama
❼ Kids Are People Too
❾ In Depth
⓫ Photon

8:00
❷ Berenstain Bears
❹ Kissyfur
❺ Woody Woodpecker
❼ The Wuzzles
❾ Hispanic Horizons
⓫ Photon
⓭ Adam Smith's Money World
🅗 **Movie:** One on One
🅢 **Movie:** Never Let Me Go

8:30
❷ Wildfire
❹ Gummi Bears
❺ Rainbow Brite
❼ Care Bears Family
❾ Meet the Mayors
⓫ **Movie:** Sherlock Holmes and the Pearl of Death (1944). Basil Rathbone.
⓭ Wall Street Week

9:00
❷ Muppet Babies
❹ Smurfs
❺ Popples
❼ Flinstone Kids
❾ Voyagers
⓭ Washington Week in Review (cc)
🅜 **Movie:** A Chorus Line

9:30
❺ Get Along Gang
⓭ One-on-One

10:00
❷ Pee-wee's Playhouse
❺ **Movie:** Crazy Over Horses (1951). Leo Gorcey.
❼ Real Ghostbusters
❾ Street Hawk
⓫ Wrestling
⓭ Managing Our Miracles
㉛ Body Electric
🅗 Inside the NFL
🅢 **Movie:** The Last Run

10:30
❷ Teen Wolf
❹ Alvin
❼ Pound Puppies
㉛ Reading Rainbow

11:00
❷ Galaxy High
❹ Foofur
❺ World of Disney
❼ Bugs Bunny
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉑ Economics U.S.A.
㉛ Secret City
🅗 **Movie:** The Goonies
🅜 The Movie Show #4

11:30
❷ Richie Rich
❹ Punky Brewster
❼ All New Ewoks
⓭ Open Mind
㉛ Why in the World

12 NOON
❷ **College Football:** Ohio State vs. Wisconsin and Clemson vs. Maryland (concludes at 7, approx.)
❹ Lazer Tag Academy
❺ **Movie:** Friendly Persuasion (1956). Gary Cooper.
❼ Weekend Specials
❾ Black Sheep Squadron
⓫ **College Football:** Syracuse vs. Boston College (concludes at 3:30, approx.)
⓭ Reading IV
㉑ Gourmet Cooking (cc)
㉛ Video Music Box
🅜 **Movie:** Cocoon
🅢 **Movie:** Bad Medicine

12:30
❹ Kidd Video
❼ The Littles
㉑ This Old House (cc)

1:00
❹ The Turkey Caper
❼ American Bandstand
❾ **Movie:** The Munster's Revenge (1981). Fred Gwynne.
⓭ **College Football:** TBA (concludes at 4, approx.)
㉑ Frugal Gourmet
㉛ All About TV
🅗 **Movie:** Wholly Moses

1:30
❹ Sports Lifestyles
❼ Hot Tracks
㉑ New York's Master Chefs
㉛ Cityscope

2:00
❹ **Bowling:** PBA Fall Tour
㉑ Victory Garden
㉛ World TV Presents
🅜 **Movie:** Cat Ballou
🅢 The Great Motor Race

2:30
❼ Ebony/Jet Showcase
㉑ Magic of Oil Painting

3:00
❺ **Movie:** Chitty Chitty Bang Bang (1968). Dick Van Dyke.
❼ **College Football:** TBA (concludes at 7, approx.)
❾ **Movie:** The Fly (1958). Vincent Price.
㉑ Half a Handy Hour
🅗 Phil Collins
🅢 **Movie:** Picnic

3:30
❹ **Golf:** Isuzu Kapalua International
⓫ Puttin' On the Kids
㉑ Motorweek

4:00
⓫ Puttin' On the Hits
⓭ Innovation
㉑ Woodwright's Shop
㉛ Project Second Chance
🅗 **Movie:** A Soldier's Story
🅜 **Movie:** Casey's Shadow

4:30
⓫ Dance Fever
⓭ Great Performances
㉑ This Old House

5:00
❺ Mission: Impossible
❾ Wrestling
⓫ Fame
㉑ Innovation
㉛ Country Express
🅢 **Movie:** Hambone and Hillie

5:30
❹ Fight Back
㉑ Newton's Apple
㉛ Tonight at Ferlinghetti

6:00
❹ News
❺ What's Happening Now?
❾ New Gidget
⓫ What a Country
㉑ Blake's Seven
㉛ Alive From Off Center
🅗 **Movie:** The Bride
🅜 **Movie:** American Dreamer

6:30
❹ News
❺ Small Wonder
❾ Bosom Buddies
⓫ One Big Family
㉛ Stage Nine
🅢 **Movie:** Jaws

7:00
❷ ❼ News
❹ Strictly Business
❺ 9 to 5
❾ It's a Living
⓫ Tales From the Darkside
⓭ Owl/TV
㉑ All Creatures Great and Small
㉛ Looking East

7:30
❷ Wheel of Fortune
❹ Throb
❺ Ted Knight Show
❼ New York Views
❾ Mama's Family
⓫ At the Movies
⓭ Supergran
㉛ Faces of Japan

8:00
❷ Downtown
❹ Facts of Life
❺ **Movie:** The Adventures of Robin Hood (1938). Errol Flynn.
❼ Life With Lucy
❾ News
⓫ **Movie:** 10 (1979). Dudley Moore.
⓭ ㉑ Wonderworks
㉛ Story of English
🅗 **Movie:** The Goonies
🅜 **Movie:** A Chorus Line

8:05
🅝 **Movie:** Dreamchild

8:30
❹ 227
❼ Ellen Burstyn Show
❾ Benny Hill

9:00
❷ **Movie:** Dreams of Gold (1986). Cliff Robertson.
❹ Golden Girls
❼ **Special:** The 50th Anniversary of Life Magazine (cc)
❾ **Movie:** Midnight Express (1978). Brad Davis.
⓭ Mystery!: Brat Farrar
㉑ Good Neighbors
㉛ Elizabeth R
🅢 **Movie:** Witness

9:30
❹ Amen
㉑ Mother and Son

10:00
❹ Hunter
❺ News
⓭ Film on Film: McCartney's Broadstreet
㉑ Agony
🅗 Young Comedians All-Star Reunion
🅜 **Movie:** Cocoon
🅝 **Movie:** The Lavender Hill Mob

10:30
❺ Black News
⓫ News
㉑ The Fall and Rise of Reginald Perrin
㉛ Eye on Dance

11:00
❷ ❹ ❼ News
❺ **Movie:** M*A*S*H (1970). Elliot Gould.
⓫ **Movie:** Black Sunday (1977). Robert Shaw.
⓭ **Movie:** Confession (1937). Kay Francis, Basil Rathbone.
㉑ **Movie:** Sherlock Holmes in Dressed to Kill (1946). Basil Rathbone.
㉛ Shopping Line
🅗 Not *Necessarily* Television
🅢 The Messiest of Gallagher

11:30
❹ Saturday Night Live
❼ News
❾ Wrestling Spotlight
🅗 **Movie:** To Live and Die in L.A.

11:45
❷ You Write the Songs
❼ **Movie:** Ants (1977). Robert Foxworth.

12 MIDNIGHT
🅜 The Movie Show #4
🅝 **Movie:** Throne of Blood
🅢 **Movie:** Mistress Pamela

12:15
❷ **Movie:** See the Man Run (1971). Robert Culp.

12:30
❾ **Movie:** See No Evil (1971). Mia Farrow. A blind girl slowly realizes that her entire family has been murdered and that the killer is stalking her; stunning performance by Farrow in this exciting thriller.

12:50
🅜 **Movie:** The Boys Next Door

1:00
❹ Rock 'n' Roll News
⓫ Dempsey and Makepeace

1:15
❺ **Movie:** The Secret of Santa Vittoria (1969). Anthony Quinn.

1:30
🅗 **Movie:** Flashpoint

1:40
🅢 **Movie:** Picnic

1:50
❼ **Movie:** Forty Carats (1973). Liv Ullmann.

1:57
❷ News

2:00
❹ Dancin' to the Hits
⓫ News

2:25
🅜 **Movie:** Out of Control

2:30
❹ This Week in Country Music
❾ MTV Top 20 Video Countdown
⓫ **Movie:** Fast Charlie, the Moonbeam Rider (1979). Brenda Vaccaro.

2:42
❷ **Movie:** The Hatfields and the McCoys (1975). Jack Palance.

3:00
❹ **Movie:** Topper Returns (1941). Joan Blondell.

3:05
🅗 **Movie:** The Clairvoyant

3:30
❾ The Saint

3:40
🅢 **Movie:** Jaws

3:45
🅜 **Movie:** A Chorus Line

3:55
❼ **Movie:** The Girl in the Red Velvet Swing (1955). Joan Collins.

4:24
❷ **Movie:** The Dead Don't Die (1975). George Hamilton.

4:30
❾ Jackie Gleason Show
⓫ Rhoda

4:45
🅗 **Movie:** Young Comedians All-Star Reunion

5:00
❾ News
⓫ Insight

5:30
❼ Branded

5:45
🅜 **Movie:** The Movie Show #4

SUN., NOV. 16

6:00
❷ Community
❹ Here's Lucy
❺ Black News
❼ Ebony/Jet Showcase
❾ In Depth
⓫ Christian Science Monitor
🅗 **Movie:** Finian's Rainbow
🅢 Joey and the Redhawk (Part V)

6:30
❷ Young Universe
❹ Joy of Gardening
❺ Hour of Power
❼ ⓫ Christopher Close-up
❾ New Jersey People
🅜 Album Flash: The Manhattan Transfer
🅢 Bobby and Sarah

6:45
⓫ Davey and Goliath

7:00
❷ Way to Go
❹ Funtastic World of Hanna-Barbera
❼ Faith for Today
❾ Face-off
⓫ Mask
🅜 **Movie:** Dreamchild

7:30
❷ For Our Times
❺ Jimmy Swaggart
❼ This Is the Life
❾ Meet the Mayors
⓫ Voltron
⓭ Sesame Street (cc)
🅢 Thanksgiving in the Land of Oz

8:00
❷ Today's Business
❼ Insight
❾ Point of View
⓫ Heathcliff
㉛ Italian programming (concludes at 2 p.m.)
🅢 **Movie:** Great Expectations

8:30
❺ Bugs and Porky
❼ Tiempo
❾ Sunday Mass
⓫ Superfriends
⓭ Mister Rogers
🅗 Fraggle Rock
🅜 **Movie:** Born Free

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
㉑ Nature
🅗 **Movie:** The Legend of Billie Jean

9:30
❹ Positively Black
❺ Danger Mouse
❼ Eyewitness News Conference
❾ World Tomorrow
⓫ Jem

10:00
❹ Essence
❺ World of Disney
❼ America's Top Ten
❾ Hour of Power
⓫ Super Sunday
⓭ Mister Rogers
㉑ Good Neighbors
🅜 **Movie:** Time After Time
🅢 **Movie:** Oh God! You Devil

10:30
❷ Face the Nation
❹ McLaughlin Group
❼ Hollywood Close-up
⓫ Three Stooges
⓭ Owl/TV
㉑ Mother and Son

11:00
❷ Community
❹ Meet the Press
❺ **Movie:** Tarzan and the Leopard Woman (1946). Johnny Weissmuller.
❼ Siskel & Ebert & the Movies
❾ New Gidget
⓭ Nature: The Galapagos—Cold on the Equator
㉑ Agony
🅗 **Movie:** Bad Medicine

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ Sunday Funnies
⓫ **Movie:** Abbott and Costello Meet the Mummy (1955). Bud Abbott.
㉑ The Fall and Rise of Reginald Perrin

12 NOON
❷ This Is the NFL
❹ First Estate: Religion in Review
⓭ Capitol Journal
㉑ Wonderworks
🅜 **Movie:** Angel and the Badman
🅢 The Paper Chase: The First Year—The Losing Streak

12:30
❷ NFL Today
❹ NFL '86
❺ **Movie:** The Caddy (1953). Jerry Lewis, Dean Martin.
❼ Business World
⓭ Inside Albany

1:00
❷ **Football:** Giants vs. Minnesota (concludes at 4, approx.)
❹ New Stars of '86
❼ Like It Is
❾ **Movie:** Who Is Killing the Great Chefs of Europe? (1978). George Segal.
⓫ **Movie:** The Adventures of the Wilderness Family (1975). Robert Logan.
⓭ Firing Line
㉑ Live From Lincoln Center: Candide
🅗 **Movie:** Prime Risk
🅢 **Movie:** Major Barbara

2:00
❼ Greatest Sports Legends
⓭ Great Performances
㉛ World TV Presents (Chinese programming)
🅜 Martin Mull's White Stress

2:30
❺ **Movie:** Hang 'em High (1968). Clint Eastwood.
❼ Wacky World of Sports
🅜 **Movie:** The Four Seasons

3:00
❹ Engelbert Humperdinck Special
❼ Crack: Fight Back!
❾ **Movie:** There's a Girl in My Soup (1970). Goldie Hawn.
⓫ **Movie:** Murder Is Easy (1982). Bill Bixby.
⓭ End of the Empire
㉛ Washington Week in Review
🅗 **Movie:** Transylvania 6-5000

3:30
㉑ Tony Brown's Journal
㉛ European Journal
🅢 **Movie:** The Empire Strikes Back

4:00
❷ NFL Post Game Show
❹ **Football:** Jets vs. Indianapolis (concludes at 7, approx.)
❼ **Movie:** Island of Dr. Moreau (1977). Burt Lancaster.
⓭ The Story of English
㉑ Inside Albany
㉛ Wall Street Journal Review

4:30
❷ **Movie:** The Phantom of Hollywood (1974). Peter Lawford.
㉑ Adam Smith's Money World
㉛ World Chronicle
🅜 **Movie:** Bringing Up Baby

5:00
❺ Kojak
❾ Greatest American Hero
⓫ Fame
⓭ The Africans
㉑ Wall Street Week
㉛ Hello Jerusalem
🅗 Henry's Cat (Part II)

5:30
㉑ One-on-One
🅗 Fraggle Rock

6:00
❷ News
❺ **Movie:** The French Connection (1971). Gene Hackman. Excellent action film dealing with an international heroin smuggle into New York; winner of the Academy Award for Best Picture.
❼ News
❾ Buck Rogers
⓫ **Movie:** The Man Who Knew Too Much (1956). James Stewart.
⓭ Currents
㉑ Wild America
㉛ U.S. Nippon Newscope
🅢 **Movie:** Oh God! You Devil

6:15
㉛ Business Nippon
🅗 **Movie:** Protocol

6:30
❷ ❼ News
⓭ Washington Week in Review
㉑ Profiles of Nature
🅜 **Movie:** Dreamchild

6:45
㉛ Newscope Special

7:00
❷ 60 Minutes
❹ Our House
❼ Disney Sunday Movie
❾ Entertainment This Week
⓭ The Living Planet
㉑ Austin City Limits
㉛ Japanese Theatre

8:00
❷ Murder, She Wrote
❹ Easy Street
❺ Solid Gold
❾ David Toma Show
⓭ Nature: The Galapagos—The Ocean Travelers
㉑ **Movie:** That Certain Age (1938). Deanna Durbin.
㉛ First Edition
🅗 **Movie:** The Legend of Billie Jean
🅜 **Movie:** Time After Time
🅢 **Movie:** Blow Out

8:05
🅝 **Movie:** Comfort and Joy

8:30
❹ Valerie
❾ Face-off
⓫ Lifestyles of the Rich and Famous
㉛ Mini Playhouse

9:00
❷ **Movie:** Fresno (1986). Part I of V. Carol Burnett.
❹ **Movie:** Terms of Endearment (1983). Shirley MacLaine. Heart-warming drama that follows the loving relationship of a mother and daughter for many years; beautiful performances.
❺ Star Search
❼ **Movie:** Sudden Impact (1983). Clint Eastwood.
❾ New Jersey People
⓭ Masterpiece Theatre: Paradise Postponed
㉛ Leo Buscaglia

9:30
❾ In Depth
⓫ TBA
㉑ Wild America

10:00
❺ ⓫ News
❾ Straight Talk
⓭ Creative Edge
㉑ Mystery!: Bratt Farrar
㉛ Window on World Television
🅗 **Movie:** Bad Medicine
🅜 **Movie:** Warning Sign
🅝 **Movie:** Caesar and Cleopatra
🅢 Brothers

10:30
❺ Sports
⓫ Keys to Success
🅢 Best of Bizarre

11:00
❷ News
❺ Dream Girl U.S.A.
❾ World Tomorrow
⓫ Odd Couple
⓭ Independent Focus Retrospective
㉑ The AIDS Show
㉛ Shopping Line
🅢 **Movie:** The Empire Strikes Back

11:20
❼ News

11:30
❹ News
❺ Check It Out
❾ It Is Written
⓫ The Honeymooners

11:45
❷ Sports
🅗 **Movie:** Power
🅜 **Movie:** Deadly Force

11:50
❼ News

12 MIDNIGHT
❷ Barnaby Jones
❺ Mission: Impossible
❾ Jimmy Swaggart
⓫ Star Trek
㉑ My Mother Married Wilbur Stump

12:05
❼ Sports

12:20
❼ **Movie:** Terror Train (1980). Ben Johnson.

12:30
❹ George Michael's Sports Machine
🅝 Dead of Night

1:00
❷ Barnaby Jones
❹ Heroes: Made in the U.S.A.
❺ Naked City
❾ Joe Franklin Show
⓫ Tales From the Darkside

1:15
🅢 **Movie:** City Limits

1:25
🅜 **Movie:** The Killing Fields

1:30
❹ Off the Wall
⓫ News

1:40
🅗 **Movie:** The Return of the Living Dead

2:00
❷ News
❹ Circle of Fear
❺ Christian Children's Fund
❾ **Movie:** The Prince and the Showgirl (1957). Laurence Olivier, Marilyn Monroe. Comedy of a saucy American showgirl who is romanced by a prince; Monroe and Olivier are marvelous.
⓫ Wall Street Journal

2:15
❼ **Movie:** Lola (1969). Charles Bronson. A teenage nymphet initiates a relationship with a porno book writer.

2:30
❺ World Vision
⓫ **Movie:** The Desert Fox (1951). James Mason.

2:50
🅢 **Movie:** Major Barbara

3:00
❹ Positively Black

3:15
🅗 **Movie:** Birdy

3:30
❹ **Movie:** First Estate: Religion in Review

3:50
🅜 **Movie:** Time After Time

4:00
❼ **Movie:** Kansas Raiders (1950). Audie Murphy. Exciting Western about a group of famous outlaws.

4:30
❾ Jackie Gleason Show
⓫ Grizzly Adams

5:00
❾ News

5:10
🅢 Best of Bizarre (cc)

5:20
🅗 **Movie:** Deja Vu

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:40
🅢 Bobby and Sarah

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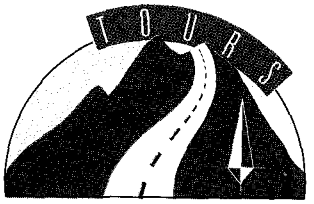

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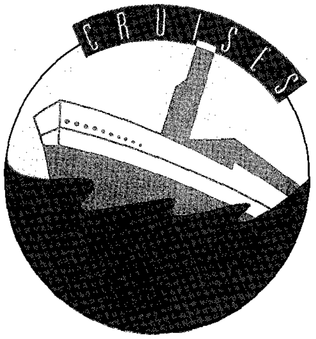

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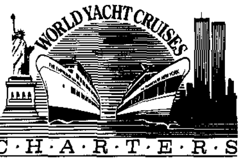

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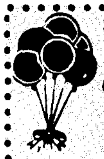

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Classified Advertising Dept., New York Magazine, 755 Second Avenue, New York, NY 10017

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

Box Number

New York Magazine, (____)
P.O. Box 4600
New York, New York 10163

Sincere Oriental Ivy-PhD—Handsome professional male, 32, 5'9", warm, affectionate, super intelligent with a kind heart. Enjoys classical music, films, fine dining, travel, Broadway theater, museums, photography and everything NYC has to offer. Seeks classy professional woman with similar qualities for meaningful relationship. Note/phone/photo, essential. NYM S823.

Juliet Needs Romeo—Pretty, romantic, blond-haired female, 24, seeks non-smoking male, 22-28, for possible relationship. Please be sweet, caring, handsome and strong. Life should be enjoyed in pairs! Letter/recent photo, please. NYM F136.

Giving, Compassionate, Handsome—And highly successful PhD, mid 30's, seeks refined, petite, extremely slim Manhattan, Jewish professional woman, 24-29 (JD, MD, MBA, PhD preferred), with model-like looks but with heart intact. Note/photo/phone. NYM Y690.

I Really Am—Very attractive, warm, witty and caring - and I'm looking for a special man (5'9" or over, 59 plus), who can appreciate this unique, Jewish Queens resident. Laughter, joy and sincerity are guaranteed! Photo, appreciated/phone number, a must. NYM S879.

Sincere Jewish Doctor—Are you tired of men with bloated egoes and impatient libidos? Are you skeptical about meeting through the personals? Then please have the courage to write to this highly successful, 35-year-old, medical psychologist and entrepreneur. I'm 5'11", slim, and considered handsome. More importantly, others judge me to be warm, sensitive, romantic, altruistic and capable of great love and devotion. I'd love to hear from you if you are a highly-educated, emotionally mature woman, 27-34, interested in relationship leading to marriage. NYM F141.

Handsome Brooklynite—36, athletic, loves music and travel. Seeks slim, kind woman. Photo, please. NYM Y292.

Attractive, Successful, Athletic Male—36, seeks pretty, slim, together Jewish lady, 25 plus, to share the finer things in life. The next move is yours. Photo/note/phone. NYM D384.

North Central NJ—Genuine and attractive Christian female, 5'2", 130 lbs, blond teacher, 31, seeks a Christian male, 28-39, who is kind, stable and professional. I have much to give, can be very funny and have many interests. Please be marriage-minded and family-oriented. NYM D389.

Jewish Professional, 33—Handsome, seeks Jewish woman, 18-28, very curvy, voluptuous but not obese. I've a wide range of interests (see any of the above original ads). I value kindness, intelligence and humor. Photo exchange will speed our meeting. NYM Y757.

European-Born—Creative professional and artist, 38, with looks and depth, sensitive and culturally curious, in search of serious play, adventure or friendship with a very attractive, spirited and inspired woman. NYM Y716.

Different, Attractive—Stable, caring female. Seeks all 'round nice guy - intelligent, slim, non-drinker - for lasting relationship, 29-30's. NYM Y714.

Engaging Architect—37, in quest of brainy, bookish gentleman whose offerings would equal and enrich her own professional and music ones, balance her wit, integrity, tenderness, complement a slim, natural beauty. Writing sample/portrait helps. NYM Y756.

Ski Season's Here!—Pretty, professional blond, aged 31, Christian, looking to share the active and the quiet times with a man who is secure with himself and with the pleasures that can be realized in an honest, sharing relationship. Note/phone/picture. NYM F137.

Romantic Woman Wanted—To share smiles and special evenings, candlelight and compliments, sports and Sunday Times, wine and window-shopping, quiet nights, country drives and Christmas in NY. I'm 34, 5'9", 150; worldly, witty, warm, strong, secure, supportive, athletic, single and Dustin Hoffman-handsome. Seeking a woman of independent mind, spirited humor, kind heart and good looks to co-star in romantic comedy with happy ending. Note/phone, could lead to Oscar. NYM F140.

I'm OK, You Better Be Perfect—Just kidding. Actor, too young/young-looking to be 40, 6', 170; quiet type with sense of humor/irony; enjoy TKTS, opera/dance (on a budget), exercise, my Westside home, Tom Waits; unimpressed by overly assertive people. Seek sharing friendship/affection with a bright, gentle woman, 25-35, with physical appeal, independent spirit. Photo (sorry), a must. NYM D468.

Iconoclastic Entrepreneur—41, 5'10", 185 lbs, enjoys the quest for outrageous wealth. Seeks non-smoking, career-oriented female who must be 28-34, 5'5" or more, slender, very pretty to beautiful and is justifiably egotistical in a congenial way. Note/phone. NYM S766.

You And I—Have spent 30 some odd years developing into bright, successful, loving, funny, easygoing, athletic, comfortable, adventurous, sensitive people. "I" (cute Jewish lady, 34) am looking for "you" (cute, sharp Jewish guy, 30's) to share the next 30 plus. What will it be like? NYM Y666.

Successful And Handsome Lawyer, 43—6', needs a woman to help him forget his old girlfriend. Photo, a must. NYM F146.

Handsome, Successful, Searching—Still making discoveries about life. They involve the future and someone with whom to share its pleasures. Success has been achieved; it is time to enjoy its rewards. Love the charm of the country and excitement of the city. World traveler, 6', 185, 52, much younger looking. Well-built, athletic, sensitive, creative. Enjoy dancing, art, sports, antiques. You are a self-confident, successful woman who will possess physical characteristics that provide immediate attraction to the opposite sex. You will be self-assured about all your attributes, physical as well as mental. You will never have experienced defeat without having gained something positive. Age 30-40. Photo/phone. NYM D469.

Former Ballerina—Charming, intelligent, adorable woman: 30, 5'7", slim, (non-practicing Jew). Seeks attractive, responsible man, 28-40, with a sense of humor, 5'9" or over, who's considerate and has a desire for a committed relationship. Non-smoker. Photo/phone. NYM D434.

Sensitive, Sensual, Successful—And smart. Jewish male, divorced, seeks sincere, 24-33, single female: fine-looking, trim, traditional, affectionate, likes children. For romance, fun, communication and more. I'm 5'10", 190 lbs, blue eyes, brown hair, exceptionally young 42, athletic and very good-looking; love good music, sports, dancing (disco and Latin) and a good listener. I promise to reply. Race and religion unimportant. Letter/phone/recent photo, a must. NYM F139.

Vibrant, Naturally Very Pretty—And very intelligent too. Warm professional woman, slim, 37, literate, athletic, witty, full of life. Seeking the real thing. If you are a passionate professional man, compatible with a fair portion of the above, please send photo and note. NYM D396

Quality Relating—Sparkling eyes, pretty, 28, psychology professional, positive attitude, adventurous spirit, communicative, down-to-earth, healthy life style, quick mind and open heart, family-oriented, Irish background, quality upbringing, spiritual, not religious, seeking male counterpart. Photo, a must. NYM Y678.

Is Love And Marriage Once More—An impossible dream for an attractive, educated, lively, blond, 5'6", Manhattan woman writer past mid years? If you are a 5'9" plus, financially secure, 60ish man, kind, fun, still learning...NYM D398.

Westchester Lady—Passed NY Bar; moved into new condo; feel and look terrific. Need man, 45-60, to celebrate with. NYM Y681.

Sensitive Male—46, seeks woman who can give love and wishes to be loved. Permanant relationship. North Central, New Jersey. Write with photo and introduce yourself. NYM Y682.

Huggable Surgeon, Entrepreneur—Romantic, expressive, very handsome, sensitive, built, mid-thirties, elegant, self-made multimillionaire, at the top of my field in NYC. You're a loving, curvaceous, classy Jewish woman, model looks, tall, 31 or less, non-smoking. Only if the above sounds like you and you'd love to share laughter and a lifetime with a rare mensch, then go ahead - make our day. Photo, absolutely essential. NYM F143.

Seek Special Woman—Single white male exec, 35, well-groomed, handsome, fit, well-educated and traveled, very successful both financially and professionally, non-smoker, non-practicing Christian. Seeks wonderful, Manhattan-based, intelligent, interesting, fun, vibrant, attractive, sensual woman, ready to fall in love. My love includes friendship, sharing, warmth, truth, affection, fun, travel, romance and passion. Please reply with letter/photo. NYM F144.

Hopelessly Romantic—Slim, financially secure guy, 37, with busy life, warm sense of humor, eyes of sparkling blue - open to friendship and love. Photo. NYM F145.

Interestingly Beautiful Lady—35, 5'6", slender, brown eyes, chestnut hair, seeks warm, honest, emotionally generous man to share a close, lasting relationship. I'm attracted to tall, low-keyed, successful corporate types that would share my interests including travel, thoroughbred racing, exercise, most sports, and domesticity - or introduce me to your interests. Brief missive, photo. NYM Y680.

Beautiful Brunette—Stops traffic, trim, 32, attorney, seeks tall, professional Jewish male, 31-38, to aid in a defense. Photo, appreciated. NYM D400.

Let's Incorporate—Pretty, dynamic, slim, Jewish lawyer, seeks co-director, 37-52, for close corporation. Powers to include skiing, tennis, culture, valuing each other. Note/photo/phone. NYM Y683.

Model Turned Ad Exec—27, blue-eyed blond. Old-fashioned with offbeat sense of humor. Still hasn't met Mr. Right. Note/photo, please. NYM Y684.

Black Is Beautiful—If you are an attractive black lady, any nationality, 40-45, this white gentleman wants you for romance and love. NYM Y686.

Fall For Me—A witty, good-looking, sociable, 5'10", successful, Wasp, Manhattan lawyer, 30, who loves skiing, art, French; seeking one warm, bright, sophisticated Wasp woman, 24-28. Note/photo/ phone. NYM S825.

Sunday In The Country—Good-looking, athletic, easygoing, male health care professional, 38, likes city life but needs occasional breath of country air. Also enjoy photography, racquetball, jazz and New England travel. Seeking pretty, down-to-earth lady, 22-35, with an upbeat attitude and an explorer's heart. Photo/phone. NYM F142.

STRICTLY PERSONALS

Black Lady Corporate Banker—32, attractive, petite, Ivy-educated (MBA/liberal arts) with intellectual interests and neoliberal politics. Despite this profile, a lot of fun with Annie Hall humor. Seeks companionship/friendship with sincere, adventuresome, affectionate, tall, trim professional man (30-41), to enjoy NYC, good conversation, travel and offering mutual support. If you like your looks so will I. Life's wonderful but I want to share it with a guy with old-fashioned values, a good sense of humor, sensual inclination and a yen for monogamy. Workaholic welcome, non-smoker preferred. I am uncomfortable with this approach. Please don't confirm my skepticism. Note/phone. NYM Y687.

Crazy About You—Can you take a guy, 32, 6'1", 175, handsome, secure being crazy about you? If yes, and you are beautiful inside and out and the chemistry is there, we could have a permanent and passionate life together. Photo, a must for reply. NYM D401.

Wouldn't You Rather—Be going out than reading these ads? So would I! Well then, if you're a woman with a heart of gold, sharp mind, quick wit and great legs who would like to meet a 31-year-old, 5'11", great-looking, genuinely nice, extremely successful Wall Streeter, what are you waiting for? Pick up a pen, jot me a note with your phone number and enclose a photo (I'll return it). Come on, let's at least meet. What have we got to lose? NYM D402.

Quality U.S. Male—Successful businessman, 37, 5'8", handsome, rugged, lover of beauty, music, outdoors. Seeks a female, attractive to gorgeous, calm, loving, 23-33. Objective: love, marriage, children, varied, small town New Hampshire life. Photo. NYM D403.

Entrepreneurial British Beauty—Seeks man to look up to. I'm 6 feet tall, 35, slim, Jewish and romantic. Wishing to share melange of things cultural and urbane, including tennis, travel and an enduring relationship. Note/photo/phone. POB 524 NYC 10128.

Someone Beautiful Inside—Indian academic and writer, alone in empty nest after graduation of only daughter, seeks Connecticut lady of quiet tastes who is beautiful inside, with qualities of warmheartedness, sweetness, kindliness, good nature and joie de vivre, to be friend, muse, lover and wife. Any race. Interests: fulfilling profession, reading, walking, movies and ethnic dining. Alas, a smoker. NYM S826.

Ski With Me!—Very attractive, fun-loving, successful Jewish female, seeks very handsome, intelligent man (28-36), to share ski adventures, lots of laughs and memorable moments. Will reply only to photo/phone/note. NYM D404.

Warm, Caring, Single Lady—36, Christian professional with traditional values, seeks male, 33-40, who is kind, sensitive and looking for a special relationship. Note/phone/photo, a must. NYM Y688.

Ruggedly Handsome Scandinavian—Talented, well-built, 31, seeks baby with fit American woman. Photo. NYM D405.

Fun-Loving, Down-To-Earth—Attractive CT woman, 35, loves sports, animals and sincere, interesting, successful man, 30-45. Photo/phone. NYM S857.

Petite, Professional, Oriental—Female, seeks single professional male, 27-35. Enjoys travel, theater, quiet times at home. For potential serious relationship. NYM D407.

Tall, Intelligent, Understanding—Accomplished, world-traveled man, needs tall, slender, beautiful, fun-loving woman, 35-45, to share all New York City has to offer. Photo, a must. NYM D406.

Beautiful, Blond Therapist In CT—54, looking for a sensitive man to share very special times. NYM S828.

Handsome Academic—37, Jewish. Serious, patient, considerate. Seeks attractive, non-smoking Jewish woman with substance. Bio/phone/phone, appreciated. NYM S829.

Attractive, Cultured, Creative—Unique Jewish woman, 40, seeks man, 39-53, who appreciates closeness. NYM Y693.

Lush Life—Very handsome international lawyer, 33, 5'11", successful, cultured and sophisticated Manhattanite, seeks stunning, slim, creative woman, 22-30, to explore the axis of the wheel of life. Photo/bio/phone. NYM Y694.

Semi-Famous—Totally lovely author/travel editor, seeks brainy, funny, cultured, kind, exceptional, 40 plus, mensch. Let's amuse, cuddle and care for each other and I'll share travel around the world with you. Photo/bio. NYM D408.

City Or Beach—By car and boat is where you'll find this, 36-year-old, Jewish male, who is athletic, handsome, bright and witty, looking for a slim, attractive, Jewish female, 26-33, with a sense of adventure and a kind heart. Photo/note/phone. NYM Y695.

Gentle Man-Child —Seeks woman-child. Handsome, athletic, playful, 40ish, professional, huggable, tall, sensual, successful, romantic, giving, sensitive, open, risking, divorced, spontaneous, adventurous. Seeks 25-35-year-old, very pretty, athletic counterpart - and best friend and lover - for intimate, long-lasting relationship. Photo/bio/phone, a must. NYM Y696.

Smoking, Dancing And Drinking—Why not? I'm an attractive, slim, frizzy-haired, blue-eyed, self-employed mom, 5'6", seeking a creative male, up to 52, with happy feet. NYM Y697.

Handsome Attorney—33, nice guy, Jewish, seeks bright, pretty female, non-smoker, 25-34, to share good times. Bio/photo/phone. NYM S834.

Warm, Dark, Discriminating—Jewish woman, 28, needs tall, short, zany, serious, strong, emotional Jewish man for oneness. NYM Y698.

Do You Know Me?—I'm the gal you've always wanted to meet: looks, brains and heart. Petite brunette into tennis, movies, dancing and you. Seeking sense: common, humor, absurd, timing - in a secure, giving man, 38-55. NYM Y699.

Warm, Pretty, Female Attorney—44, Jewish, petite, Manhattanite, intelligent, idealistic. Wants to share life's pleasures with sensitive male counterpart. NYM Y700.

Tall, Handsome Attorney—28, Ivy League, witty, very successful, seeks an attractive bridge partner. NYM S836.

Handsome, Financially Secure—6', 40, professional Swiss-Italian origin, seeking professional female. Write: POB 1181, Mountainside, NJ, 07092.

Vibrant, Pretty, Witty—Slim and shapely, Jewish professional, 35, brunette, large dark eyes, well-read, cultured and warm - but tough on the tennis court. Seeks compassionate, dynamic man with a positive outlook on life for a terrific doubles match. Note/photo, please. NYM Y701.

Something In Common—Jewish woman, 30, attractive, smart, psychologically sophisticated, caring, fun. Seeks non-smoking, marriage-minded, professional Jewish man, 31-38, with similar qualities. Note/photo. NYM S837.

Handsome Prince Charming—Jewish, seeks special Cinderella, 22-32, to fit magic glass slipper and live happily ever after. Nassau/Queens border. Note/recent photo, a plus. NYM S838.

Nontraditional—Divorced Jewish female, CEO, 45, attractive, sensual, fun-loving, financially secure, seeks male counterpart, 40-55, in CT/NYC area. Photo/phone. NYM S856.

The Real Thing—NJ, divorced white male: 30's, tall, vital, handsome, warm, funny, professional, agnostic. Seeks woman: 29ish, great looks for starters, great personality for long run, sharp mind, energetic, competent at work and play, non-smoker. Photo. Let one dream come true. NYM D412.

Vivacious NYC Brunette—5'4", 130, shapely, warm, upbeat, seeks distinguished, secure man, 50's-60's, who enjoys life. For dinner dates/possible serious relationship. Bio/photo. NYM D413.

Pretty, Sensual, Vivacious—Woman, seeks 40 plus, intelligent, secure male who is witty, thoughtful, romantic and shares my interests in the arts and adventure. Bio/phone. NYM Y702.

Witty Enterprising Very Attractive, 26—Slim, Modern Orthodox Jewish woman with sophistication and charm, seeks an intelligent, successful, handsome man of character and substance. NYM D414.

Very Handsome Male—With broad shoulders and Giotto hands, is reaching out from his loneliness for a woman, soft and loving, whose beauty is both sensual and refined. Imagine her slowly turning in great black velvet rings, dancing to the attenuated tones of violins behind. This male is 5'11", 170 lbs, 42 jacket, 32 waist, blue eyes, brown hair, 35 years old. Professionally he feels as if he has been acting for years in a play called "The American Dream," for although the roles have changed from foreign exchange analyst to investment banker to owner of a computer company, the goal to acquire a fortune has remained. It seems he cannot separate the childhood memories of family and love from the memory of the family mansion, bordered by green fairways, sloping down to apple orchards. Photo/phone/bio. NYM Y703.

Wall Street Wasp—31, twisting steel and sex appeal, seeks younger lady to take ride on the freeway of love. Photo, a must. NYM Y704.

Is There A Smart, Nice Man—50-60, medium height, who would like to meet a beautiful, brainy blond? NYM Y710.

Don't Answer This Ad—If all you want is a dinner date and someone to talk to. Or if you're afraid of eventually sharing my life and home in Northeast Westchester. You should be a tall, leggy, beautiful, non-smoking Jewish woman. I am early 50's, 6'3", good-looking. My interests vary from travel to cooking, scuba to gardening, motorcycles to sipping wine in front of a roaring fire. I've been very successful in everything but the search for a partner in life. Try me. Photo and phone, a must. NYM D415.

Knight In Shining Formica—Jewish, 29, successful, handsome, looking for lady addicted to love. I'll respond to letter with picture. Go for it! NYM D416.

Handsome, Successful Attorney—30, Jewish, 6', 170, all-American qualities, healthy, fit, athletic, loyal, NYC resident; waiting for a special, slim, pretty female who is sincerely looking for love and romance. Please - absolutely no replies without photo. NYM Y705.

Fine Arts—And classical music lover, 51, seeks lady to share same. NYM D417.

Former Little League Shortstop—Single Jewish male, 28, slim, average height, good-looking, sincere, rookie at personals. Looking for slim, attractive female counterpart, 22-28, non-smoker, good sense of humor, who does not usually answer personal ads. Phone/photo, a plus. NYM S839.

2 For The Price Of 1—Attractive, fit, independent mom, 34, 5'3", seeks secure, slim man who's willing to share a life with 2 women (she's 5). NYM Y706.

Lighthearted Writer—Petite, Jewish, 31. Latest accomplishment: moving to the city with sense of humor in tact. Taste: Motown to Mozart, Wilde to Woody. Special assets: warmth, wit, optimism, dancing feet and a social conscience. Seeks: male counterpart. NYM S841.

A Woman Of Substance—Who can make your romantic dream come true. Exceptionally pretty, sophisticated, caring, warm, stylish, 32-year-old, seeking a sharing relationship, for world travel, all NYC culture, laughter, love and life. You are good-looking, highly intelligent, successful, 30-38, Jewish, 5'10" or over, with sharp wit and warm heart. Let's meet -it's easy. Note/photo/phone. NYM Y707.

Burt Reynolds Look-Alike—31, enjoys movies, theater, romantic evenings at home. Interested in meeting white or Asian woman, 21-30, for serious relationship. Note/phone/photo. NYM S842.

My Mother's Version...—Very attractive, 30, Jewish female, seeks Jewish male doctor or lawyer! My version...if you like to watch the Jets on Sunday afternoon and order in Chinese food at half time, then this pretty, athletic, 5'4", blue-eyed, strawberry blond businesswoman and part-time comedy writer is for you. Bio/photo and/or your best joke. NYM Y708

Pretty NJ Wasp—35, 5'5", slim, seeks happy, well-adjusted male Wasp, 35-45, to share the arts, ocean, and life's simple joys. Photo. NYM Y711.

Let's Get Married—And start a family. Tall, handsome professional, 43, sincere, seasoned, straight-shooter, seeks warm woman to share enjoyment, loyalty and love. NYM Y712.

Attractive NJ Male—27, looking for a good-looking Jewish female, 21-27, to share good times. I have a great business, good life style; dining out, music, movies, weekends away and skiing. I'm easy to talk to and have a good sense of humor. Photo/ phone. POB 6312 Edison NJ 08818.

Very Successful, Sensitive—Manhattan CPA, 5'11", avid cyclist, photographer, tennis player. Enjoy traveling, going to museums and music. Desire a warm, intelligent, attractive woman, between 25-40, for a lasting relationship. Photo, appreciated. NYM Y709.

Funny, Fetching, Forthright Woman—35, seeks man with visible means of support (invisible means will do). If you are dark-haired, boyishly good-looking, 5'7"-5'10", and can make me laugh like Letterman or Carlin can - run, don't walk, to your mailbox with your photo and letter today! NYM Y713.

Attractive, Bright, Dynamic—Woman, 38, seeks very smart, very successful, very loving man, 30-45. Note/photo. NYM S844.

Dream Vacation Hotel Exec—Wants to change her reservation from single to double occupancy. Special package features an attractive, 37-year-old, petite lady who enjoys tennis, laughing, boating and romantic evenings. Apply for reservations if you are a Jewish, caring male who wants a lifetime of family vacations. NYM S847.

What Did The Spanish Fireman—Name his twin sons? Find out from spunky, very pretty, well-formed Irish female lawyer. Seeks attractive, well-formed male, 30-45. Photo/note, helpful. NYM S845.

Wild And Wonderful—Green-eyed redhead, 33, 5'6", banker, loves tennis, skiing; seeks Jewish jock, 30-40, with smarts, sense of humor, warmth, to be my best friend forever. Photo/note. NYM Y715.

Handsome College Professor—52, warm, considerate, seeking tall, slim, intelligent, pretty woman, 40's, who is thoughtful and kind, for a loving relationship. Nassau/ Suffolk. Photo. NYM S846.

Financially Secure Accountant—41, 6'1", 200 lbs, seeks well-educated, white Christian lady, 35-43, for monogamous relationship. Must A: live or work in Manhattan, B: Not smoke, C: Be slim and shapely. Photo/bio/phone. NYM D418.

Where Art Thou?—Be a divorced Jewish male, 39-48, 5'9"-up, handsome, stylish, stable. Very striking, sophisticated, 129, Jewish female, 37, awaits. NYM Y717.

Romantic Seeks Romance—Dynamic Jewish male, 37, attractive, secure, very successful with a great sense of humor, seeks his romantic counterpart: a beautiful Jewish woman who he can hold hands with over candlelit dinners, cuddle with in front of a fireplace and spend endless summers with at the beach. She must be 25-35, very attractive, successful, secure and enjoy the finer things in life. Photo and phone, a must. NYM D419.

Classy French Lady—Seeks retired gentleman. I am 39, pretty, healthy and have home-hostess qualities. Desire optimistic man, well-groomed, affectionate and generous to assure a high-standing life with travel. For marriage. NYM S849.

Kiwi Seeks Passion Fruit—To create hybrid pear. I'm a dynamic, slim white male, 31, 5'9", you're a cute, funny female, 18-30. NYM D420.

Pretty, Tall, Slim Female—Seeks fun-loving, athletic, tall Jewish male, 30-40, successful in business, who likes skiing, the beach, movies, romance. Photo/ phone, please. NYM D421.

Beshert?—Are you a smart, fun-loving, successful man, 38-45, into hikes, Van Gogh at the Met, off-Broadway, with marriage and kids? I'm a sexy brunette, 35, Jewish, professional, divorced with no kids. I have a warm heart, a bright, inquiring mind and an excellent sense of humor. Are we beshert? NYM S848.

Miranda Seeks Brave New World—If you're a man of field and stream/ Who loves to read, takes time to dream/ Send photo, resume and note/ And by your Will, a favorite quote. NYM D422.

Blue-Eyed, Blond Beauty With Brains—Jewish, 33, professional, 5'8", enthusiastic, caring, cultured. Seeks marriage-minded Jewish male, 30-40, professional, 6' plus, non-smoker, for lifetime of fun and family. Photo/phone. NYM D423.

Exceptionally Pretty Psychotherapist—Single mom, 38, 5'6", slender, large brown eyes, unpretentious, warm and giving. Seeks bright, sensitive, emotionally/professionally stable man, 34-48, for committed relationship. Note/phone/ photo. NYM Y718.

Endless Summer?—Help keep this fun-loving, positive, handsome Jewish dentist, 29, warm through the winter. Witty, down-to-earth, honest, slim and beautiful woman is "the ticket". Photo/note/phone. NYM D424.

Imperfect NJ Lady—50, gentle, pretty and bright, seeks cultured gentleman of wit and warmth for love or friendship. Photo, would be nice. NYM D425.

Looking For That Special Male—50 plus, who wants to share adventurous autumns, warm winters, saucy springs and sweet summers, with an attractive, warm, fun-loving Jewish widow. NYM S851.

Maddie Hayes—I am not and you need not be as outrageous as David Addison. I'm 32, 5'9", attractive, Wasp, non-smoking professional, seeking mature male counterpart (29-40), to share moonlight and more. A sense of humor and sincerity, a must. Phone/photo. NYM Y719.

Attractive, Smart, Successful Lady—Looking for male counterpart, 40 plus, for dependable, loyal relationship. No games. Bio/phone. NYM S852.

Fine-Figured Woman—Delightful, supportive, sensitive; seeks same attributes in educated man, 60's up. NYM D426.

Very Attractive Physician—32, Jewish, tall, athletic (skiing, tennis), warm and loving. Looking for woman to share with. Must believe in romance and, hopefully, forever. Photo/note/phone. NYM S853.

Forget The Icing—I'm just a sweet cookie, 36, 5'5", Jewish, very pretty, Morris County brunette. Seek loving, caring, successful, good-looking man to share good times. Note/phone/photo. NYM Y720.

Country Gentleman—Wishes to meet compatible lady, 35-50, perhaps with whom to share beautiful lake-front home. You like nature, sailing and life. I'm a little lonely. Box 215 Duck Harbor, Equinunk, PA 18417.

Beautiful, Bright, Successful—Tall, slim Jewish woman would love to hear from you, 30 plus, if you consider yourself a "great catch". Photo, please. NYM D427

Tall, Sensual, Well-Built—Down-to-earth, successful, furry white male, 37, looking to meet down-to-earth, intelligent, Christian woman who looks good in jeans. Photo, please. NYM Y722.

Man Seeks Woman—What seductive woman has felt - Need for closeness, with masculine tenderness to be held/ Need to share her interests, in music, literature, the arts/ Also each other's sports, at least in parts/ Mine being sailing, tennis, jogging/ If some 38-45 years you are logging/ And you have the time and inclination with an active art dealer to exchange information/ Also are willing photos to exchange/ I'll reciprocate, I wage. NYM D428.

Nice Normal Woman—36, seeks nice normal man, so we can make each other crazy. NYM D429.

Romantic Manhattan Professor—(PhD, 54). Tenured, humorous, seeks joy. If you're truly bright, clearly pretty, to 42, let's meet: The moon just may be immense! (Phone/bio/photo, a must). NYM D430.

Intelligent, Attractive Single Woman—24, seeks cultured, honest, sensitive male, 24-35, for sincere and serious relationship. Please write a few words about yourself. (Photo, a plus). NYM D431.

Lovely, Vivacious, Creative Woman—38, psychotherapist, with eclectic cultural and outdoor interests, seeks sensitive, secure, fun-loving, attractive professional male, 36-50, for friendship and serious relationship. Non-smoker. NYM D432.

Solid And Stable—Very creative, very fit, financially secure, non-smoking, 40's, Wasp with great sense of humor; Ivy-educated and athletic, rugged good looks. Seeks equally tender, trim, tall, self-reliant, accomplished woman with refined but unpretentious taste and own career, to share a healthy, balanced and any-thing-but-dull life partnership. NYM D433.

Live, Love, Laugh—Attractive, sensitive, warm, Jewish, 38, female who enjoys Streisand, The Mets, Club Med. Seeks successful, caring, witty, Jewish man, 36-45, who's not afraid of commitment. Note/photo/phone. NYM Y723.

Midwest—Successful exec. Tall, Jewish, 36, custodial dad of 3, searching for beauty, brains and style, for lifelong friend, lover, sailing, tennis and sharing. Phone/photo. NYM Y724.

Slightly Offbeat In Corporate World—Attractive female marketing exec, Jewish, NYC, 34, smoker, who loves to laugh, ski and run. Seeks accomplished, witty, sensitive male, 35-45, in touch with feelings, for steady sharing. NYM Y725.

Regular Guy - MD—32, Jewish, seeks female health professional, 22-31, with holistic and athletic interests. NYM Y726

Very Attractive, Romantic Woman—31, seeks male to share talks, walks, sunsets, hugs, life and laughs. Photo/note/phone. NYM D435.

Street-Smart Yet Sensitive—Rational yet impulsive, successful attorney, 46, 5'10", bright, trim, athletic, good talker/great listener. Seeks a delightful, lovely lady with both her beautiful legs on the ground, to share warm feelings, fun and maybe some hugging. Photo, definitely helps. PO Box 20604, NYC 10023.

Very Pretty, Petite Lady—Seeks unpretentious, easygoing man, 43 plus, with a good sense of humor, old-fashioned ethics, sensitive and considerate; a sports fan who also enjoys theater, movies, museums and the country; a non-smoker, preferably Catholic and maybe even a little bit Italian. Photo/phone. NYM Y727.

Sweet Yet Sexy—Charming, unpretentious lady editor, 31, who's witty and pretty, wants to share love and laughter with attractive, professional, caring man, 29-40. Photo/note/phone. NYM D436.

A Surprising Fact—I am one of the 10 secure, intelligent, tall, beautiful, classy and professional women in this city who remains unattached! I am 24, Jewish, love working out, traveling, beaches. I'm looking for the male version of this endangered species to be that special someone. Photo, appreciated. NYM Y728.

What Is Essential—Is invisible to the eye. Eclectic, warm, clever, good-looking, athletic, vibrant Jewish female, 25, seeks similar male. Non-smoker. NYM D437.

Very Handsome, Athletic Man—40, Jewish, MBA, own business, great sense of humor, seeks beautiful woman to share fun things in life. Photo. NYM S854.

Very Handsome—Young-looking businessman, 41, bright, aware, sensitive, fun and in great shape, seeks beautiful psychologist or therapy woman with similar qualities. Photo, a must. NYM D438.

Warmhearted And Handsome—6'1", 32-year-old professional, seeks sincere and beautiful woman with a heart of gold. Phone/photo, please. NYM S855.

Upbeat Quality Lady—Aware, attractive, 40, divorced Jewish mother, wishes to meet a man of substance for fun/friendship. Children welcome. NYM Y729.

Very Special Lady—Aristocratic-looking, bright, blond beauty, 5'10", 40, would like to meet accomplished, charismatic, slim gentleman with an abundance of humor and style. Photo, please. NYM D439.

Vibrantly Attractive Young Woman—34, intellectually curious and athletic, Manhattan professional, seeks successful man with sense of humor, who is unassuming yet confident. NYM D440.

Very Attractive, Warm, Sensitive—Female, with continental charm, seeks non-smoker, communicative man, intelligent, caring, late 40's-early 50's, for serious relationship. Photo, please. NYM Y748.

Extraordinarily Gifted, 40's, Male—Highly successful, respected, art/design entrepreneur. Appealing, warm, responsive, playful, eager to share blossoming life with intuitive, ideally brilliant, trim, vivacious, non-smoking, female head-turner, childbearing age. NYM S858.

STRICTLY PERSONALS

Fun-Loving, Successful Businessman—35, Jewish, lives in CT, enjoys travel, movies, romantic settings, dancing, suburban lifestyle, seeks female, 22-33, trustworthy, honest, caring who wants children and not a time waster. Marriage minded only do apply. Photo/phone/bio. NYM Y730.

Novelist, Widowed, 38—No kids, seeks man with warmth and wit, intellect and integrity. NYM S859.

Beginner At Cross-Country Tennis—Golf, personals, and word-processors. Christian widow, mid-Nassau, loves beach, dancing, theater and people. Writer looking for partner in friendship and maybe life, 55-65. Bio. NYM S860.

Let's Go: South America—For an exciting, enriching relationship. You're handsome, 32-43, successful, adventurous, honest, caring. I'm a beautiful, independent, sophisticated, loving lady and have held out for a very special relationship. Photo, appreciated. NYM D441.

New To Singles—For healthy, successful and intelligent, monogamous, Jewish, gentle man, 49-60: I'm a lovely-looking, loving, trim, feminine lady. NYM Y731.

Sweet Sensation—Stunning, slender ad exec, 28, seeks smart, successful, handsome Jewish man for lasting love. No drugs. Photo/phone. NYM D442.

Exotically Handsome Professional—25, 6', 170 lbs, brown hair and eyes. Successful, enjoys jazz, eating out at fine restaurants, dancing, quiet evenings in front of my fireplace. I enjoy cooking, horseback riding, good conversation. I have a good sense of humor and enjoy my friends' company and time on my own, but missing the person to share it all with. Interested? Then write with photo/bio to: POB 415 Convent Station, NJ 07961-0415.

Good Man—Successful professional, young 51, 6'2", attractive, kind, dependable, huggable, non-smoker. Seeks younger woman who is tall, pretty, feminine, indoorsy, politically conservative and loves classical music. Manhattan/NJ. Photo, optional. NYM S861.

Casting My Dynasty—Very attractive, NYC businesswoman/feature film actress, 44, seeks dynamic, Jewish gem, 50 plus. Bio/phone. NYM Y732.

Dear Mr. Nice Guy—I'm 30 and don't want to spend another year without you. We could have been sharing our interests, fun and romance for a long time. Let's start now. Do you like classical music, movies, theater, museums, comedy shows? If the answer is yes, please send note/phone/photo. NYM Y692.

Blond, Ivy · Woman Of 42—Wants winsome, funny Wasp guy. NYM S862.

Manhattan Moving To Palm Beach!—Are you the man to share the excitement of a new life with me? If you are a fun-loving gentleman with a zest for life, I am an attractive, European widow, former model. I'm tall, blond, vibrant, good figure, mid 40's, elegant, sophisticated, non-smoker and financially secure. Let's meet. Photo/phone. NYM Y733.

Skier—Looking for partner, on and off the slopes. Long-legged single Jewish female, 42, blue eyes. Write soon - ski season is almost here. NYM S863.

Worth Waiting For—Warm, playful, nurturing, pretty Public Affairs exec, 43, seeks funny, perceptive, kind, ethical man for laughter/love/lasting relationship. NYM Y741.

NC, VA Or FL Jewish Lady—Where are you? This 39, slim, 6', good-looking Jewish guy has a great sense of humor, travels down South very often. If you are very pretty, slim, 29-35, Jewish and enjoy hugs, laughing, good times and much more, c'mon ya'll, let's meet! Photo/phone. PO Box 1731, Union, NJ 07083.

Petite TV Writer—31, pretty, slim, Jewish. Green eyes, dark humor, golden opportunity. Seeks man worth writing home about. Photo, please. NYM Y734.

Female Met Fan—Desires a special guy to celebrate with. 33, 5'5", Jewish, slim, pretty, warm, classy lady, seeks caring, attractive, bright guy. Photo. NYM D444

You Know Who You Are—Like yourself, know what you desire in life, believe in love (romance is necessary for our souls and love is necessary for our hearts) you are attractive, in tune with your truth, care about things that matter and so do I. I'm a spiritual, sexy, pretty woman, 42, reddish hair, love to laugh and willing to meet the challenges of life. If you are, I'd like to meet you NYM D445.

Ultra-Chic—Yet down-to-earth Manhattanite, new to singles scene, seeks sophisticated, attractive, worldly male, 46-56, for relationship. Photo, appreciated. NYM Y735.

Rare, Bold, Sexy, Pretty—Witty lady designer, looking for interesting, successful man, 45-55, to care for and share with. I love theater, films, sports, adventure, people, laughter and magic! How about you? Send phone/bio. NYM Y736.

She'd Like To Be A Grandmother—Wants a "special" man for me, her "special" daughter. Jewish, CSW, 28, tall, slim, with a face to match. Sense of humor, charming, level-headed, and a wonderful friend, especially for the right man. NYM S864.

I Was Made On Earth—However, my personality is heavenly. Am warm, human, imaginative, bright, resourceful and to add to the bargain, I'm a very, very pretty, tall, slim Jewish woman. Would like to hear from a man, 48-60, who, although made on earth, is also heavenly. The rest is yet to come. NYM D446.

Beautiful, Brainy, Classy, Warm—Wonderful woman (40 plus), and daughter (4 plus), wish to cherish 1 exceptional man. Adoration guaranteed if he is attractive, financially secure, honest, intelligent, exciting, playful, loves his mom, and treasures his own children. NJ a plus. Nonsmoker. Photo/phone. NYM Y737.

Rare Discovery On The Gold Coast!—One of the few remaining nice guys. 34, handsome, athletic, waspy man searching for attractive, athletic waspy woman. No airheads! NYM Y738.

Tired Of Nebbishes?—Huggable, spirited, slightly offbeat, attractive, Jewish male, 30, 5'7". Into sports, comedy, romance. One-woman-man, seeks adorable, petite, bright, Jewish woman with sense of humor. No smokers/psychotics. Photo. NYM Y739.

Is It Possible In Southern NJ—To meet a nice gentleman for sharing dinner and dancing, or home activities like brunch and the Sunday paper? I'm 55, 5'5", 110, attractive, financially secure widow, do not smoke or drink. No commitment necessary. You must be an intelligent, successful gentleman ready for a nice friendly relationship. What have we to lose, except a nice evening? NYM D447.

Attractive, Spirited—Jewish professional woman with dark curly hair, seeks right man to run his fingers through it. Someone who's 40-46, intelligent, well-educated, open to love, even remarriage. A veteran of life - yet optimistic. NYM S865.

Very Pretty, Slim Blond—Warm, sensual, caring, bright - seeks Jewish male, 35-45. Photo/phone. NYM D448.

Good Sweet Man, 48—Meaningful work, my kids, simple pleasures, music - seek loving partner, 40-50. NYM Y740.

Jewish Bobby Ewing—Seeks Italian Pam. Under 35. Photo, please. NYM D449.

Oriental Nurse Executive—44, sincere, honest, loves candlelit dinners, outdoors, seeks quality man. NYM Y742.

Plain-Living Wasp Male—38, non-smoker, conservative, with questing mind and active body, seeks zany, slim, artistic lady. NYM Y743.

Cerebral Hedonist Professional Male—With a heart of gold, Ivy degree and varied interests, seeks bright, affectionate, sensualist beauty, early 30's or less, to be siren, friend, lover and wife. NYM D450

Cover Gal Looks—5'7", brunette, hazel eyes, seeks handsome, Jewish, athletic male, over 6', 29-40. Note/photo/phone. NYM S866.

Internationalist—Well traveled, educated, female, Christian, seeks male counterpart, 45-50. NYM Y744.

Handsome Man—28, charming, well-educated, Wall-Streeter and real estate investor. I especially enjoy margaritas, starry evenings, the ocean and having city and country residences. I seek a woman, 23-32, who is attractive, vivacious and sincere. Photo/phone. NYM D451.

Uncommon Woman—Seeks a serious relationship with a powerful, strong, financially secure, mature man, under 50, who is capable and willing to give of himself in a loving and tender way. I am a good-looking, tall, classy blond, 36, Christian, professional woman. Photo/ phone. NYM Y745.

Warm, Witty, Caring, Handsome—Psychotherapist, 39, enjoys Sarah Vaughn, Bach, long walks on mountain trails and in wonderfully woodsy places, especially in the fall. Seeks professional woman, 25-35, capable of caring, sharing, humility, compassion, self-awareness. NYM D452.

The Leaves Fell But I Didn't—Sensitive, sentimental, handsome NYC male, 35, would like to find what love is. Seeks intelligent, funny, attractive woman. Photo/ phone. NYM S867.

Wonderful Woman—Late 30's, Jewish, striking, shapely, smart, successful, sophisticated and sensitive, seeks exceptional man with similar qualities, over 5'10", under 50. Bio/phone. NYM Y746.

Passionate, Voluptuous Jewish Beauty—Desires happy, stable, committed, successful man, 33-48, for fun, adventure, friendship and great future. NYM D454.

Extraordinary Executive—Handsome, happy, secure, wealthy, elegant, modest, sensitive, considerate, warm, kind, witty, slim, tall, athletic, world-class male ... Desires exquisite, intelligent, chic, stunning, happy female. Size 4 to 6, under 30, must be adorable, exceptional and the stuff dreams are made of. Photo/phone and honesty, essential for reply. NYM S868.

Beautiful, Spirited Brunette—Mid 30's, 5'4", petite, slim, very pretty, feminine, warm, fun-loving, nurturing, professional, non-smoking woman. Loves sports, the arts and renovating old houses. Looking for stable, sincere, spunky, family-oriented, successful male, 33-43, of strong mind and body for that important relationship. Photo/bio. NYM Y747.

Gentleman, Young 60—Athletic, virile, works nights and weekends, Bergen County. Seeks attractive lady with like schedule for long-term relationship. POB 1485, Englewood Cliffs, NJ 07632.

Beautiful Italian-American—Seeks warm, secure gentleman (38-48) for love/friendship. Photo/phone. NYM D453.

Oriental Friend And Lover Wanted—By athletic, romantic, sensitive, successful, traveled, nice-looking guy. Exchange photo/bio. NYM S869.

My Best Pal—Is what I most want in a woman! Sort of strange from someone who is used to beautiful and sexy women and who also loves to argue. But there's got to be a woman out there who is great looking, sensual, very smart, and very athletic and who believes that sexual attraction, true friendship and competiveness can blend together. Can't racing each other down a ski slope or debating a difference enhance rather than detract from warmth, caring, and support? If your answer is "Yes", you genuinely have the above qualities, are 25-40, (race or religion irrelevant) then please send me your photo and bio. I'm in my 40's, well built and handsome, wealthy, an extreme optimist but street-wise, a gourmet and traveler, a lover of sports (especially bicycling and skiing) a jazz and theater buff and a good and loyal friend. NYM Y750.

Scotty, Beam Up—A naturally attractive, 26-36-year-old female alien, for your 34-year-old, tall, blue-eyed, Jewish captain. Next voyage, Nov. 24. She should thrive on affection and spontaneity, love animals and the outdoors and be in "search of" romance, intimacy, and a long-term voyage through the stars. Remind Spock of our no-smoking policy, and photos go first class...Kirk out. NYM S870.

Widow, Slim, Svelte, Secure—Energetic, 5'8", would like to meet man, 55-65, non-smoker. NYM D455.

Unpredictable, Beautiful, Bright—Woman, 28, 6', seeks a warm, spirited, successful, "real" man. Photo. NYM D456.

Beautiful Achiever—Blond, blue-eyed, 42, funny, sensual, et tu? NYM S871.

A Rare Breed—NJ/NY, white, 38, educated, attractive, family-oriented female, seeks professional Hispanic male for lasting relationship. NYM D461.

By Tonight—You're answering this. Figure 3 days in the mail. It's rushed to me - hits me like a ton of bricks. See ya' in 6 days! Oh yeah: cute, Jewish male MD, young 31, with guitar and juke box, seeks thin, short, dazzling Jewish lady, 20-30, to end my ad writing career. NYM D457.

Hopelessly Romantic—Handsome Jewish businessman, very young-looking 34, 6'1", slim, just north of Westchester; enjoys travel, water sports, nautilus workouts, NYC. Seeks very attractive, slim, affectionate, caring Jewish female, 23-33, to share romance, love and passion, hopefully leading to a serious, lasting relationship. Phone/bio/photo, a must; will reciprocate. NYM S872.

Refined But Rebellious—I'm a pretty, refined but rebellious, law-firm lawyer who does not quite fit the mold. Lapsed Catholic, raised in Indiana, Ivy-educated but unpretentious, seeking a good man of kindred spirit, who's bright, creative and reasonably self-assured. NYM S874.

Xmas Gift?—Uncommonly pretty writer - 2nd - generation Ivy - admires a semi-old-fashioned unwed man, maybe 30-45 and a skier? POB 1585 NYC 10185.

Beards And Mustaches Turn Me On—So do sensitivity, personality and a sense of humor. This attractive, adventuresome, down-to-earth Jewish professional, seeks male, 36-44, for meaningful relationship. Note/phone. NYM D462.

Very Handsome Scientist—28, eclectic, Jewish male, 5'10", 140 lbs, affectionate, warm, honest, very sensuous. Seeks nonsmoker, sincere, bright, beautiful, down-to-earth, sexy lady for serious relationship. Phone/photo. NYM S875.

Pretty NYC Widow—Sophisticated, financially secure, good sense of humor, Jewish, seeks fine, established gentleman, 50-59, to share opera, ballet, theater, museums, laughter, life's pleasures and lasting warm relationship. NYM Y754.

Seeking Oriental Lady—Good-looking, very athletic, Manhattan attorney, young 38, desires to meet attractive, intelligent, and fun-loving special person. Phone/photo. NYM S877.

Calm, Warm, Collected—Attractive nurse, early 40's, enjoys activities about NY, would like to meet interesting man for fun and sharing. NYM Y755.

For The Woman Who Has Been—Reading these ads but has yet to answer one, who has difficulty finding men as intelligent as she or as capable, who is witty and independent, who is athletic, slender and unusually attractive and who is in her early to mid 30's - a chance to meet your counterpart. I am highly successful at business, a nationally-ranked athlete and an Ivy-League grad with a high IQ and a good sense of humor. I am tall and lean with brown hair and am more than handsome enough. I have a broad range of interests and activities in which I perform unusually well. But I have not yet met a woman with similar qualities and the likelihood of just running into her somewhere is remote. So I am looking for a needle in this haystack. My standards are extremely high. If yours are also, please send me a brief biography and a photo. I'll reciprocate. NYM D459.

NYC Woman—Desires meeting ethical, interesting male, 50-65. NYM S873.

Very Attractive, 30's—Black female MD, seeks refined, sociable European/South American professional, mid 30's-40's, interested in serious relationship. NYM D460.

I Love A Voluptuous, Shapely Woman—You're very attractive! Handsome professional man, 25, 6', 185, romantic, sincere and fun-loving, seeks an amply-shaped woman, 18-23, to share exciting times and a beautiful romance! NYM D463.

Attractive Manhattan Brunette—Warm, slender, interior design professional, 27, 5'6", interested in the arts and an avid film buff, seeks attractive, intelligent, dynamic, caring, non-smoking gentleman of varied interests, 28-40, who possesses sound values and a sense of humor. Note/photo/phone. NYM D464.

Dolly Parton-Type Redhead—Pretty, sweet, sexy, successful Manhattanite, 41; seeks giving, loving man, 5'10" or over, financially secure, 43-55, for healthy relationship. Photo/phone. NYM S878.

ANNOUNCEMENTS

Beautiful Scandinavian-Born—I am India born and want to spend fall with you. Too late to reach you through NYM. Please, please send phone so we can talk to discuss common interests, compatibility. NYM S880.

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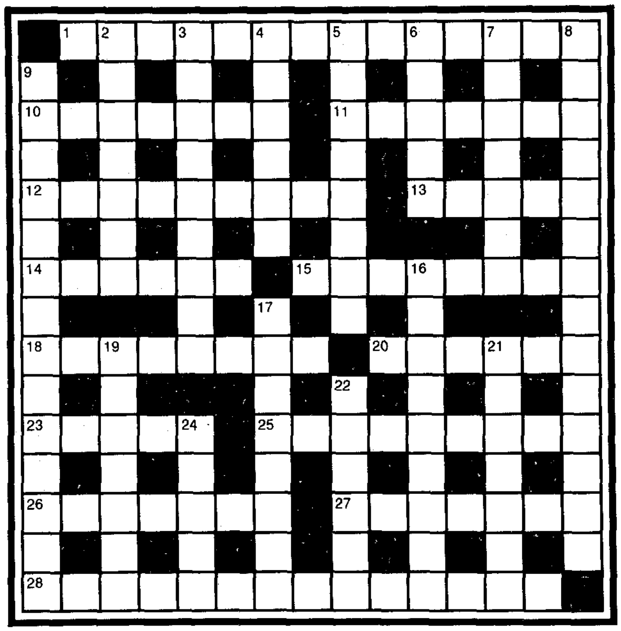
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Keep flying? it's a fanciful *notion.* (6, 2, 3, 3)
10 Demanding way-out absorbing information. (7)
11 Complete disruption when we end the class system for a period? (5, 2)
12 Veronica offering words of encouragement to competitor at Le Mans. (9)
13 French banker needs safe-opener — ring Madam! (5)
14 Following current trends, serve gin this way. (4, 2)
15 Conventional method of acquiring a good grip. (8)
18 Sure to have some extreme ups and downs, as a vocalist. (8)
20 An apple it was once simple to obtain. (6)
23 Festering cut is bringing on stroke. (5)
25 Ulster, maybe, for a soldier out in the cold. (9)
26 A runner who goes badgering? (7)
27 See fish—Manx variety—on returning to the lake. (7)
28 Through which, distressed, thy errors plead? (3, 5, 6)



DOWN

2 Creature of proverbial industry has eaten fruit to obtain nourishment. (7)
3 This necessitates walking to work. (9)
4 Tie up one of the women—take your pick. (6)
5 Cloudy blue fluttering overhead in rising sun. (8)
6 Lists the undesirable characters. (5)
7 Signal it's not too late in the day to sack topless girl. (3, 4)
8 It's all to do with delivery in a dramatic performance. (14)
9 Steals without being apprehended. (4, 4, 4, 2)
16 Aquatic class—after I leave the cruise—act deplorably. (9)
17 Scrambled egg and bread for the person in straitened circumstances. (8)
19 Half-dead water bird cast up? You need to clean its feathers. (7)
21 Whip will range searchingly over, for example, back. (7)
22 Wattle of no use for fencing. (6)
24 Said to be cunning Japanese game to get control of the board, here in Ireland. (5)

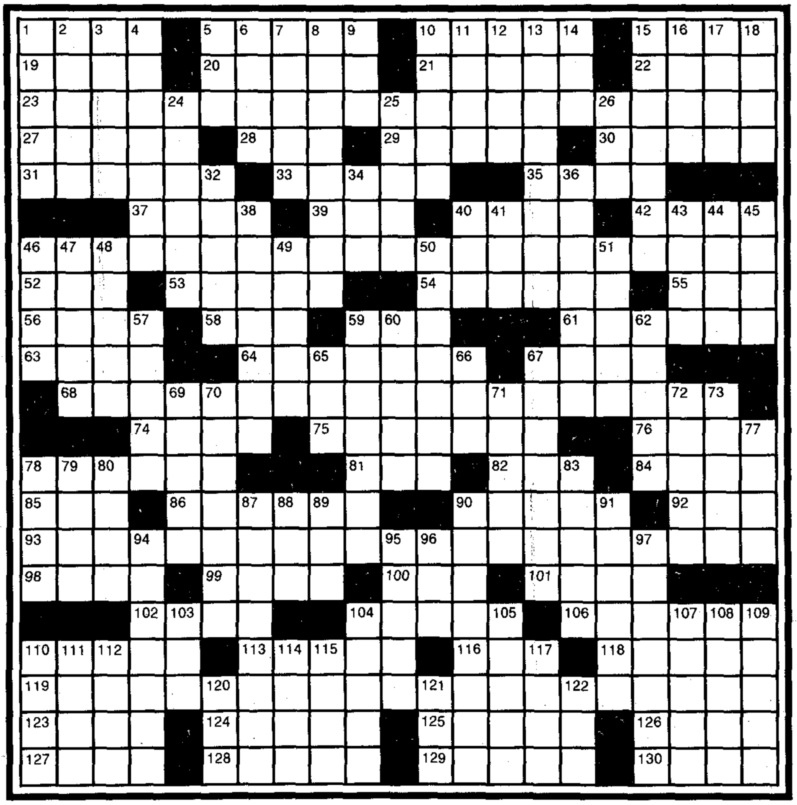
'SAY WHERE': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

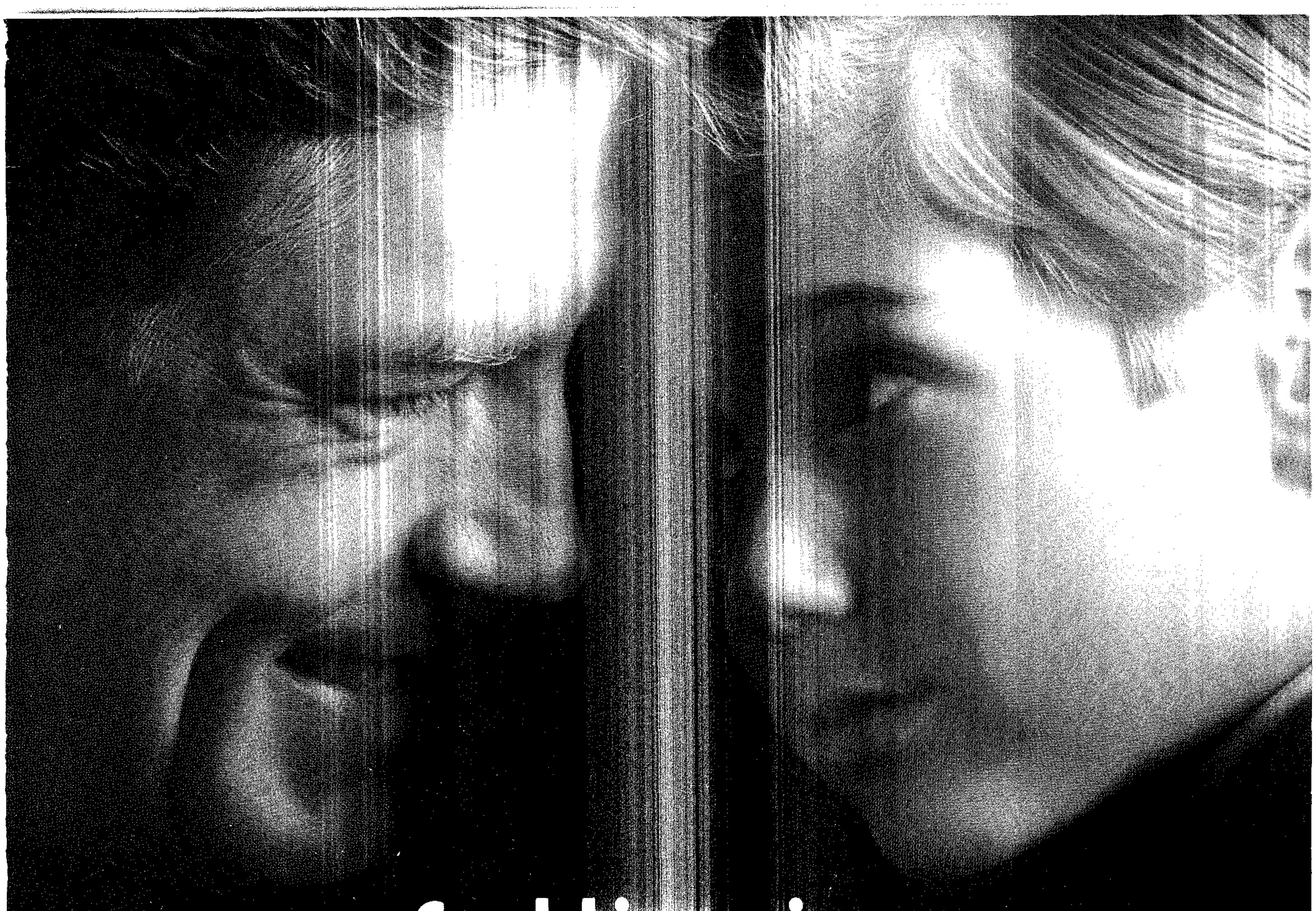
1 Pencil innards
5 Exploded
10 Take down a peg
15 Tool house
19 Therefore
20 Arden of fiction
21 Kind of bear
22 Satisfied meow
23 River/City/Country/Pointe (dirty jokes are boorish)
27 I.e., spelled out
28 Alice's TV boss
29 Scandinavian
30 Readied the presses
31 Fist fights
33 Upstate N.Y. city
35 Urban pall
37 Singing brothers
39 Lout
40 —— sapiens
42 Life of Riley
46 Peninsula/Island/Port/Resort (forest query)
52 Expected
53 Apple discards
54 G.I. tags
55 Woebegone
58 Sharif of films
56 Bog
59 Branch of math.
61 Modifies
63 Result of tatting
64 Light worsted cloth
67 Son of Seth
68 Country/Valley/Federation/Island (sleeping problem)
74 State execs
75 Milky glass
76 Rend
78 European capital
81 CIA's predecessor
82 Nanty-——, Pa. borough
84 Skier's delight
85 Burro
86 Sighting
90 Fiber foods
92 Before
93 Lake/Isle/Cape/Mountains (editor's slogan)
98 Grandiose poetry
99 Approximately
100 Paddle
101 Sharpen
102 Shipped
104 Biblical queen's land
106 Actor Nick, and family
110 Bit of land
113 One of the media
116 From —— Z
118 Fit for ducks
119 River/City/Fort/City (macho book title)
123 Last of the Stuarts
124 Right-hand men
125 Rancho rope
126 Cockney greeting
127 Tennis groupings
128 Tale
129 Young codfish
130 Defunct

DOWN

1 Certain jeans
2 Wear away
3 Shoelace tip
4 Sirius, or perhaps Lassie
5 Tunisian ruler
6 E pluribus ——
7 Star-crossed lover
8 Sea and bay catch
9 Summer weather ratio: abbr.
10 Kitchenwear
11 Wild hog
12 Pub stock
13 Loman's occupation
14 Unit of work
15 Absorbent items
16 Corn covering
17 Gaelic language
18 Slave Scott
24 Part of AEC
25 Foul-up
26 River: Sp.
32 —— Galilee
34 Matador's prize
36 Treasure State
38 Projectionists' targets
40 Mason's tote
41 Miner's find
43 Altar location
44 Use a branding iron
45 Partner of odds
46 Object of adoration
47 "Poison" shrub
48 Hold classes
49 Female kibitzer
50 Traffic lights, e.g.
51 "On —— Boat to China"
57 Hold sway
59 "Poppy" song of 1939
60 Some beans
62 Russian autocrats
65 Mil. mail depot
66 Inventor Whitney
67 Mascara site
69 Asocial one
70 Avoidance
71 Wrathful
72 Ralph of baseball
73 City east of Lisbon
77 Rams' mates
78 Urn
79 "The jig ——!"
80 Nickname in hockey
83 Cook's tearjerker
87 Posed painting
88 Tax agcy.
89 ——, amas, amat
90 Like a savage
91 Lady of the casa
94 Ancient ascetics
95 Not in any way
96 Daisy —— of Dogpatch
97 Passed along
103 Where SHAEF was
104 Mama's boy
105 Rose essence
107 Library listing
108 —— Gay, famed plane
109 Church conference
110 "When —— a lad . . ."
111 Last word of a Burns song
112 Pre-Easter season
114 Gucci or Ray
115 Venison source
117 "—— be in England"
120 Motorist's buy
121 Eithers' companions
122 Papa



Solutions to last week's puzzles appear on page 162.



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